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The THEATRE OF WOMEN

HOLBEIN SOCIETY

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The Coyl Collection.

Miss Jean L. Coyl

of Detroit

in memory of her brother

Col. William Henry Coyl

1894.

E.T.FABER

9052

THE HOLBEIN SOCIETY'S FAC-SIMILE REPRINTS.

THE

THEATRE OF WOMEN.

Designed by JOBST AMMON.

EDITED BY

ALFRED ASPLAND.

Published for the Holbein Society by
A. BROTHERS, *St. Ann's Square, Manchester; and*
TRÜBNER & CO., *Paternoster Row, London.*
M.DCCC.LXXII.

GYNÆCEUM;

OR,

THE THEATRE OF WOMEN:

WHEREIN MAY BE SEEN

THE FEMALE COSTUMES OF ALL THE PRINCIPAL NATIONS, TRIBES, AND PEOPLES OF EUROPE,

OF WHATSOEVER RANK, ORDER, ESTATE, CONDITION, PROFESSION, OR AGE.

With new and most exquisite figures unequalled hitherto for beauty.

DESIGNED BY IOBST AMMON.

Attached to each figure is an eight-line stanza by

FRANCIS MODIUS OF BRUGES.

A work prepared both in commendation of the female sex, and for the especial gratification of such as by their manner of ordinary life, or from other causes, are hindered from distant travel, but at the same time take pleasure at home in the costume of various people, which is a silent index of their character.

A.D. 1586.

Frankfort: Published at the cost of

SIGISMUND FEYERABENDT.

171656

INTRODUCTION.

WITH Blake, with the pupils of Bewick, and the contemporaries of Turner, the English school of engraving died out.* Thenceforth those who might have continued it successfully, devoted themselves to the easel, to drawing for book-illustration, or to the profitable superintendence of those mechanical works by which the public are made acquainted with the works of the artists of the day.

The explanation is not difficult; the money rewards were slight, the honours few; there was no court patronage, and no blue ribbon from the Academy; the work was injurious to the health and damaging to the sight. Then, again, the increase of wealth during the last half-century, and the consequent large demand for engravings, instead

* A statement so general must of course not be understood literally. A few artists working on copper still linger amongst us; Mr. Samuel Cousins latterly working in line, scarcely sustains his reputation in mezzotint. Graceful as is the engraving of the *Minuet* after Millais, it cannot for a moment be compared with the scraping of the Maid and the Magpie. This betrays genius; the figure of the Maid is a creation, finer in pose and modelling than Landseer's painting. To realize fully the stimulus which Landseer has given to English engraving, we must go back a generation and recall the works of this great artist before he adopted a theatrical treatment to satisfy the debased requirements of modern picture-buyers, and contemplate the two finest works which ever came from his easel, the Shepherd's Chief Mourner and the Shepherd's Grave. Visitors to the Manchester Art Treasures will not easily forget the latter. Over both these pictures the memory lingers tenderly, and it is fame enough for the late George Phelps Gibbon to say that he has rendered with absolute fidelity the pathetic sentiment of the master, and that the executive skill is scarcely inferior to that shown in the finest of modern prints.

of fostering the art has hastened its downfall. The multiplication of copies, the large number of proofs struck off before the prints appear, has necessitated the use of steel and the introduction of a variety of executive methods, which produce representations of the originals without their spirit or refinement. The same cause which has created so great a demand for engravings, has given unusual activity to the publishing trade, and as nearly every book and magazine must be illustrated, the demand for woodcutting is proportionably great. Designing on wood is a special art, requiring special knowledge and long practice, and the designers were not to be found: Jackson says that at one period there was only one in England capable of drawing effectively on wood; but whether the men could be found or not, the work had to be done, as woodcuts, being capable of almost unlimited multiplication, were necessary for cheap popular works. The capacity of wood is limited. It can express, perhaps better than copper, the strong contrasts of light and shade, but trade necessities required that it should attempt to do the work of copper; the tint tools were brought into full use, and the result was an imperfect imitation; the value of the process is gone, and a poor, tame, and for art purposes, a worthless plate, is produced.

A book published fifty years ago by Savage, on *Decorative Printing*, illustrates these statements. He employed some of the best artists of his time to furnish designs and put them into the hands of the best woodcutters. Some of them are in imitation of mezzotint engravings, and some of water-colour drawings. The former are flat and spiritless, failing to give an idea of the manner of the artist designer; the latter, although laboriously worked with many blocks, are so coarse and utterly bad as to be beneath criticism. Amongst the engravings where wood has been put to its legitimate use, we have one cut by Charlton Nesbit, and designed by Thurston, of singular interest. It is of large size, being $7\frac{1}{2}$ inches by 5. It represents a woody scene, with Rinaldo and Armida in the foreground, and but for some imperfect

work in the figures, would have been one of the finest woodcuts ever executed in this country. If left to himself, Nesbit would, with his executant powers, have overcome any difficulties, but the failure in the figures is fully explained by the naïf statement of Savage—"Mr. Nesbit had the benefit of Mr. Thurston's observations in his retouchings."

I wish we could claim for our countrymen the woodcut of Vanity Fair in Mr. Shields' illustrations to *Pilgrim's Progress*. It is $7\frac{1}{8}$ by 4 inches in size. The figures are innumerable, and the German engraver has done full justice to the genius of the English designer. It certainly is one of the finest wood-engravings of recent date. Mr. Shields designed plates to illustrate a small edition of the *History of the Plague*, and photographs of the wood blocks before cutting were fortunately taken: they were ruined by the engraver. The drawing of Solomon Eagle has every quality demanded by the most scrupulous critic; and if the engraving had been at all commensurate with the design, we should have had an important work of art.

In stating that we have lost the art of engraving in England, it must not be inferred that the observation applies to another branch of the graphic art—etching. With the needle in the hands of Mr. George Cruikshank, Mr. Samuel Palmer, Mr. Haden, Mr. Millais, or Mr. Whistler, the collector of art gems will never be at a loss to find occupants for his portfolio.

It is proposed in this volume of the HOLBEIN SOCIETY, to give a specimen of the German engravers of the sixteenth century. Amongst them Jobst Ammon held a distinguished place, and his *Book of Costumes* has been selected as affording a good example of his work. Notwithstanding his celebrity and industry as an artist, painting, as he is believed to have done, on glass and canvas, engraving on copper, and designing on wood, and, as far as we know, outstripping all cotemporary German artists, we learn nothing of his domestic life. Albert Durer, who preceded him, had a history beyond his studio; he was the chief magistrate of the town of

plants in his possession,—nay, that it may scarcely be contradicted that he had a complete series of natural history and other works besides. He hinted that his good genius the angel Razael may have helped him a bit, but whatever assistance he derived, he alone was equal to the occasion.

The next author of note mentioning Ammon is the French engraver Papillon, who published in 1760 his *Treatise on Wood Engraving*. The illustrations, though carelessly printed, exhibit skill and power. He not unfrequently blunders in his art history, and makes out two Jobst Ammons, one of Zurich and one of Nuremberg, from his ignorance of the removal in 1560.

In Germany, able writers came to the front; Heinecken, between 1768 and 1790, published at Dresden and Leipsic several important works on engraving, and at the close of the last century, and during the first quarter of the present, Adam Bartsch wrote voluminously on art. Dr. Dibdin, in his *Tour in France and Germany*, bears honourable testimony to Bartsch's skill and industry as an artist, and to his accuracy as a writer, speaking of his *Peintre Graveur*, as "a literary performance of really solid merit and utility."

English writers, whose works are authoritative, such as William Young Ottley, Jackson, and Chatto, quote largely from Heinecken and Bartsch, and each of them furnishes additional matter in aid of the history of wood-engraving.

In reference to the works of Ammon, Jackson says, "His style bears considerable resemblance to that of Hans Burgmair, as exemplified in the Triumphs of Maximilian." As Burgmair was, after Durer's death, the first wood-designer of his age, and ranks only second to the illustrious Albert, this assigns a very distinguished position to Jobst Ammon.

In the *Book of Costumes*, he probably only drew the designs on the wood, and the cunning fingers of his pupils cut them. Masterly as they are, they exhibit some of the stiffness of the German school, from which even Durer's

works were not free. The eight-line verses accompanying each figure were composed by Francis Modius, a distinguished commentator of the time, and the preface was the work of Sigismund Feyerabendt. The Feyerabendts had been for generations scholarly publishers at Frankfort-on-the-Maine. If Papillon could be trusted, we might say that the different branches of the family were celebrated for painting, engraving, and for original works in prose and poetry, but as Papillon's authority is so questionable, we must content ourselves with saying that Sigismund Feyerabendt was known as an author and artist, now illustrating bibles with woodcuts, now editing learned works.

However imperfect the above notice of Ammon, of his art, and of his literary assistants, the subscribers to the HOLBEIN SOCIETY may trust to the faithful rendering of the fac-simile of the volume, under the skilful hands of Mr. BROTHERS, and it only remains to express our grateful sense of obligation to Mr. RICHARD SMITH, of Balliol College, Oxford, for the translation of the preface.

The following list of Ammon's works is taken from a fragment of a Dictionary of Engravers, published in 1831, by William Young Ottley. He broke down when he had reached the letter B, finding life too short for the enterprise he designed. Ottley's list does not contain the rarest of Ammon's books,—*Charta Lusoria Jodoci Ammonni*, a 4to. volume, published at Nuremberg in 1588. It contained fifty-five woodcuts of cards, with illustrative verses by the Imperial Poet Laureate, J. H. Schröter. Although termed Charta Lusoria, they were evidently not meant to play with. In arranging a catalogue of works brought out by Ammon, much care and discrimination is necessary, as, after his death, we find his woodcuts used by various German publishers to decorate their books.

ALFRED ASPLAND.

DUKENFIELD, *May* 27, 1872.

LIST OF AMMON'S WORKS.

ETCHINGS.

1. CELEBRATED WOMEN OF THE OLD TESTAMENT; a set of 12 pieces, arched at top, with inscriptions. *h.* 3⅜, *w.* 2⅜. (*a*) 'EVA die Geberin. *Jobst Amman fecit.* Steffan Herman exc.' (*b*) 'SARA die gesegnet.' (*c*) 'REBECCA die gehorsam.' (*d*) 'RAHEL die holdtsellig.' (*e*) 'LEA die geduldig.' (*f*) 'JAHEL die redlich.' (*g*) 'RUHT die guetig.' (*h*) 'Michal die gethreu.' (*i*) 'ABIGAEL die vernunfftig.' (*k*) 'JUDITH die Messig.' (*l*) 'HESTER die Sanfftmütig. I.A. (*m*) 'SUSANNA die Keusch.' (B. 1.)

2. THE TWELVE MONTHS OF THE YEAR, represented by the figures of men of different conditions, 12 pieces of an oval form. *h.* 3½, *w.* 3⅜. The name and number of the month is towards the top of each, and the mark I.A. near the bottom. The first has: '*Jo. Amman fe.* St. Herman ex.' (B. 3.) I do not agree with Bartsch in supposing the set of prints of the Apocalypse, described by him under No. 2, and marked with a G. and a P., to be by Jobst Amman.

3. THE EMPLOYMENTS OF THE TWELVE MONTHS OF THE YEAR, 12 pieces, curved, which, when joined together, form a circular frieze, fitted to decorate the edge of a large dish or of a shield. The initials I. A. at the top of each. They contain extensive compositions of small figures. *l.* at top 10⅜, at bottom 9⅜, *h.* 2⅜. (B. 4.)

4. THE FIVE SENSES, represented by female figures, in ovals, which are surrounded by ornaments; with title, 6 pieces. The title represents, by animals, the four Elements, and has on a tablet, at bottom: '*Job. Amman fe.* St. Herman ex. 1586.' The figures are etched by J. Amman;

the surrounding ornaments were probably added with the graver by S. Herman. The names of the Senses are at the bottom of the plates, in latin. *h.* 3¼, *w.* 2⅜. (B. 5.)

5. VARIOUS FIGURES OF WARRIORS, in different attitudes and costume, three, or four, upon a plate; 8 pieces; *l.* 4⅛, by 2¼, etched with great intelligence and delicacy. The first has two warriors standing, one on each side of a cartouch, on which is inscribed: '*Jost Aman Inventor Norimberg.* Stephan. Herman excusit Onnoltzbachensis. 1590.' (B. 6.)

6. SOLDIERS AND OTHERS FIGHTING, whether with swords or staves, 8 pieces, marked I. A. On the first is a little herald, between a drummer and a fifer. *l.* 3⅜, *h.* 2⅜. (Heinecken.)

7. ARTISANS OF DIFFERENT DENOMINATIONS, FIGHTING, armed with the implements of their art. 12 pieces, ovals, *l.* 3¼, *h.* 2¼. On the first: 'Eben kommt mich an, &c.' (Heinecken.) Bartsch describes five of the set, each marked I.A. (*a*) A painter with his easel-stick and a dauber with a large brush. (*b*) Two goldsmiths, one armed with pincers and the other with a pair of bellows. (*c*) Two sculptors with drills. (*d*) A blacksmith with a large file, and an apothecary with a syringe. (*e*) Two men, one with a brush, the other with something resembling a ham. (B. 7.)

8. A SET OF HUNTINGS, 8 pieces. *l.* 6, *h.* 1¾. Under the first, representing hare-hunting: '*Jobst Aman fe.* Stefan. Herman ex.' Each has the initials I. A. and the cypher of Herman, composed of the letters H.S. (B. 8.)

9. THE LIBERAL ARTS, 7 pieces. *l.* 8½, *h.* 3½. engraved in 1577. (Heinecken.)

10. THE ELECTOR AND OTHER PRINCES OF BAVARIA, WITH THEIR WIVES, standing figures; 80 plates, etched by Jobst Amman, and for the most part bearing his initials. *h.* 7¾, *w.* 5¾. (B. 9.)

11. PORTRAITS OF THE KINGS OF FRANCE, 42 pieces. *h.* 4¾, *w.* 3⅛; 20 others, completing the set, being by Virgilio Solis. The series begins with Pharamond and ends with Henry III., each print containing the bust of the monarch in a medallion, and, in a compartment underneath, some story of his life. They were published with a title on which

are two winged genii, holding a laurel crown over the arms of France, and this inscription: 'Effigies regum Francorum omnium, &c. Caelatoribus Virgilio Solis Noriber: et Justo Amman Tigurino Noribergae, 1576. In Officina Catharinae Theodorici Gerlachii relictae Viduae,' &c. in 4to. (B. 10.)

12. 'PERSPECTIVA CORPORUM REGULARIUM; Das ist, &c. That is, examples of the five regularly-formed bodies, whereof Plato writes in his Timaeus, and Euclid, in his Elements, &c., brought very ingeniously into perspective . . . . by a method never before seen in use, by Wenceslas Jamitzer, Citizen and Goldsmith at Nuremberg, 1568.' In fol.

This work contains 50 plates; *viz.* 43 of studies, and 6 ornamented titles. besides the general title of the book; the whole etched by Jobst Amman. The former were, of course, done by him from the designs of Jamitzer; but the latter, which show much fancy and are etched with great delicacy, appear to be entirely his own. The plates are not numbered. THE TITLE OF THE WORK (*a*) is printed with moveable characters within an oval frame or cartouch, surrounded by four allegorical female figures with attributes, and the names: 'Arithmetica, Geometria, Architectura, Perspectiva,' and two winged infants or genii: 'Inclinatio,' and 'Diligentia.' This plate measures, *h.* 10¼, *w.* 7¾, and has the initials I. A. at an inch from the bottom; though they escaped the eye of Bartsch. The remaining plates are a little smaller, being from 9⅜ to 10 by 6¾ to 7. The six other Titles or Frontispieces are prefixed to the different classes of studies into which the work is divided. THE FIRST (*b*) is intended to represent the Element of Fire; in the centre is a large flame issuing from a vase at bottom; and around it are children with lamps and lanterns, fiery dragons, and other accessorial introductions. It is marked under the vase, I. A., and is prefixed to the first four plates of studies, marked at top: A. (*c*) THE SECOND represents the Element of Air. In the middle is a large pair of bellows, and around are cupids with appropriate attributes, birds, butterflies, &c. It has the initials I.A. at bottom; and is prefixed to the next four plates of studies, marked E. (*d*) THE THIRD has a large leaf in the centre, around which are cupids with baskets of fruit, &c.; this piece denoting the element Earth. The initials I. A. are at the bottom of a little basket on the left of the print, which is placed before four plates of studies marked I. (*e*) THE FOURTH represents the Element of Water; a large shell occupies the centre, and around are cupids with vases, fish of various kinds, &c. The letters I. A. are upon a trident, on the left, and this piece is prefixed to four plates of studies marked O. (*f*) THE FIFTH has in the centre a large circle of light, above which are the sun and a large star, and on either side are three cupids with spheres, quadrants, and other astronomical

instruments. On the right near the bottom are the initials I. A. This piece is followed by four plates of studies marked V. (*g*) THE SIXTH, and LAST TITLE, appears to be intended to denote the ordinary employments of mankind in this sublunary state. At top are three infants, one of them in a military dress beating a drum; and below are two others, one of which has a bow. The initials I. A. are in the middle at bottom. This plate and the twenty-three plates of studies which follow it, and complete the work, are oblongs. *l.* 10, *h.* 7. Having spoken of the ornamented titles, I shall add now a few words concerning the other plates.

The first twenty consist of perspective views of the five regular solids, and of various forms fancifully derived from them; each plate containing six designs in circles. The subject of the first four plates, marked A, is the Triangular Pyramid; of the second four, marked E, the Octohedron; of the third, I, the Cube; of the fourth, O, the Icosahedron; (two of these having the initials I. A. with the date 1567, and a third the initials only); and the fifth, V, represent the Dodecahedron. The artist's plan appears to have been, first, to represent the figure itself, and such forms as are produced by cutting parts from it; secondly, to represent the figure itself, and its derivatives, in another point of view; thirdly, to show such forms as may be obtained by combining two of the simple figures in such a way as that the angles of the one should proceed from the centres of the sides of the other. The manner in which the complex figures have been obtained from the simple ones can, for the most part, be easily traced; but sometimes, in consequence of the arbitrary sections made in them, this becomes difficult.

Of the twenty-three plates at the end, the first two are marked A; the second two, E; the third, I; the fourth O; and the fifth, V; and these ten plates represent perspective views of the figures above named, hollowed out and perforated; the remaining thirteen being devoted to fanciful delineations of the sphere, the cone, and the wheel. (B. 11.)

A second edition of this curious set of prints was published, with two leaves of letter-press, at Amsterdam, in 1618, under the title of 'Sintagma, in quo Variæ Eximiaque corporum,' &c.

13. MILITARY SUBJECTS, &c., 15 pieces, *h.* $14\frac{3}{4}$, *w.* $10\frac{3}{8}$, representing marches of troops, encampments, battles, on land and at sea, &c. The plates are marked with numbers referring to some book for which they were intended. Six of these etchings bear the initials of Jobst Amman, and one piece has the date 1572. (B. 12.)

ETCHINGS—SINGLE PIECES.

14. THE PORTRAIT OF GASPAR DE COLIGNI, half-length, turned a little towards the left, in an oval surrounded by ornaments and allegorical figures. At top: 'Effigies Gasparis de Coligni, D. de Castilione, Amiralis Franciæ.' In a cartouch below the massacre of St. Bartholomew's, Aug. 24, 1572. At bottom: '*Fecit Norimbergae Jost Amman Tigurinus* 1573.' *h.* 14½, *w.* 10⅝. (B. 17.)

15. FREDERICK, BISHOP OF WURZBOURG, half-length, turned towards the left, in an oval, ornamented with allegorical figures: 'Fridericus Dei Gratia,' &c. At bottom, I. A. 1572. *h.* 11¾, *w.* 8⅝. (B. 18.)

16. HANS SACHS, a celebrated poet of Saxony, at the age of 81; bust, nearly in front. At top, his name; at bottom: 'Zwey Monath, &c., M.D.LXXVI.,' and the intitials I. A. Bartsch says this piece is done with the burin. *h.* 12½ with margin, *w.* 8¼? (B. 19.)

17. 'SIGISMUNDUS FEIERABENDT bibliopola, aetatis suae XLII. Anno MDLXIX.' half-length, turned towards the left, in an oval surrounded by ornaments, and four allegorical figures. Without the artist's initials. *h.* 9¾, *w.* 7⅛. (B. 20.)

18. PORTRAIT OF A MAN, half-length, with a polygon in the left hand, which he is measuring with compasses; in an oval surrounded by four allegorical figures. Without the artist's initials. *h.* 10⅜, *w.* 8¼. (B. 21.)

19. EIGHT BUSTS, on the same plate; four of men, and four of females; so disposed that each man has opposite to him a female. The first bust on the left is that of a warrior in a helmet, which is ornamented with a small coronet. Near it are the initials I. A. Done, according to Bartsch, with the burin. *l.* 6⅛, *h.* 1⅜. (B. 22.)

20. A SHIELD OF ARMORIAL BEARINGS. Quarterings a turk's-head and a shoe (sabot): helmet with crest, a turk's-head; supporters, a lion and a winged dragon. At top, two winged genii with garlands of flowers. At bottom, on the left, I; and on the right, A. *h.* 7½, *w.* 6¼. (B. 23.)

21. THE COUNCIL OF THE GERMANIC EMPIRE, in which is seated the Emperor, surrounded by Kings, Dukes, Margraves, &c. Towards the left, at bottom, I. A. An oval. *l.* 13½, *h.* 10¾. (B. 13.)

22. AN ALLEGORICAL DESIGN, IN HONOUR OF THE EMPEROR MAXIMILIAN II. within an ornamented oval; at the top of which, on either side, is a figure of Victory, with a wreath in the right hand, and a palm in the left. In the centre of the piece is represented the Emperor in complete armour, kneeling upon a sort of tabernacle, whereon is inscribed: 'Templum Pacis.' He has a large sword in his right hand, and with the left touches the sacred volume, which is supported by an angel, and on which is written: 'spes miseris.' Upon the step of the tabernacle are seated Peace, Wisdom, and Victory; on his right hand stands Justice, on his left Faith; and upon a basement, on either side, decorated with the statues of eminent persons of the Old Testament in niches, are the virtues, Patience, Benignity, Fortitude, Magnanimity, Truth, Charity, Hope, and Temperance, also standing. In the sky are two Angels supporting the Imperial diadem; Christ, surrounded by the symbols of the four Evangelists, and Angels with the instruments of the Passion, &c.; and on the ground below are six figures kneeling, their hands raised in supplication; the three on the left being intended to denote Unanimity, Piety, and the Church, and those on the right, the subjects of his imperial majesty. These three are male personages; but the Virtues, &c., are all represented by female figures, with their appellations written in Latin. The print has various other inscriptions, and among them three in Latin verse, which occupy three tablets, one at the top, and two at the bottom. These are printed with moveable characters upon separate papers, and are added by pasting. They begin thus: 'Scis Cæsar, custos Orbis,' &c. 'Haud secus,' &c. 'Nos infinitas bellorum,' &c. At six inches and a quarter from the bottom are the initials I. A.; and below, at the edge of the plate, M.D.LXXI. *h.* 27½, *w.* 19½. (O.)

23. A SACRED ALLEGORICAL REPRESENTATION; same form and dimensions as the last. In the spandles of the oval, at top, are two figures of Victory, each holding a wreath with both hands. In the sky is represented Christ, seated on the globe, with an olive-branch in the right hand, a sword in the left, and his left foot resting on the cross. On either side of him are angels with the instruments of the passion, &c., and below him are twelve female figures with attributes, seated on the clouds, each with her title in Latin: 'Philanthropia, Pax, Misericordia, Lux Mundi;

those of the European nations being represented in a compartment at top, and those of Asia, Africa, and America, in three compartments below. The initials I. A. are upon a vase in the middle compartment at bottom. *l.* 18, *h.* 14. (B. 15.)

27. A TRIUMPHAL ARCH, of three openings. Under the middle archway are two officers, one of whom has a halberd; in a balcony above are musicians, and at top is the imperial eagle. Without the initials of the artist. *l.* 20¼, *h.* 16. (B. 16.)

WOOD-ENGRAVINGS, IN BOOKS, OR SETS.

28. 'BIBLIA, das ist die ganze heilige Schrift. D. Mart. Luther. Frankf. am Mayn. 1565, Durch Georg Raben, Sigismund Feyerabend und Weygand Hanen Erben.' In fol. This work, according to Bartsch, contains a great number of scriptural subjects; *l.* 6, *h.* 4⅝, a large proportion of which appear to have been done after the designs of Jobst Amman. (B. 1.)

29. STORIES OF THE NEW TESTAMENT, &c., 78 pieces, *l.* 3¼, *h.* 2⅝. Three only of these pieces have the initials of Jobst Amman; the others are without any artist's mark. They were published with this title: 'Künstliche und wohlgerissene Figuren,' &c. Durch *Jost Amman*, Burgern zu Nurnberg. Frankf. am Mayn 1579. Durch Peter Fabricius, auf Kosten Sigismunds Feyerabend,' in 4to. The preface is followed by a cut representing the prophet Elijah fed by the raven. *h.* 4¾, *w.* 4½, and an emblematical piece of the same size. The scriptural pieces have Latin verses at top, and German at bottom. (B. 2.)

30. 'ICONES LIVIANAE: praecipuas Romanorum historias, &c. M.D.LXXII,' being a set of 75 pieces, representing subjects of the Roman history, *l.* 6, *h.* 4¼; each with the initials of Jobst Amman, besides which six pieces bear the mark of two wood-engravers who cut them. (B. 3.)

These prints were first employed in a Latin edition of Livy, published at Frankfort on the Mayne, in 1568, in fol.

31. 'KUNST UND LEHRBUCH, &c. (*a*) or A BOOK OF ART, AND INSTRUCTION, IN WHICH TO LEARN TO DRAW AND PAINT, 1578,' in 4to. (*b*) 'DESGLEICHEN ZWEYTES BUCH. JOST AMMONS NEUES KUNSTBUCH,

&c., 1580,' in 4to. These works were reprinted with additions, after the artist's death, under this title: (*c*) 'KUNTSBUCHLEIN,' &c., or 'A little Book of Art, wherein, besides the representations of many persons of high and low rank, both Ecclesiastics and Seculars, as well as those of the Turkish Emperors and their chief men, are contained all kinds of masterly designs and figures; as the seven planets, the ten ages, &c., by the late excellent and far renowned Jost Ammon of Nuremberg. Frankf. am Mayn 1599, Durch Romanum Beatum, in Verlegung Johann Feyerabends.' In 4to. This admirable volume contains, according to Heinecken, 298 pieces, though Bartsch says 289. Twelve of them bear the initials of Jobst Amman, and several have the marks of the wood-engravers who cut them. The prints are of a small 4to size, and furnish abundant proof of the inventive genius of their author, and of his great power as a designer. The two sets, each of 10 pieces, representing the Ages of Man and Woman, are particularly excellent. (B. 4.)

32. 'ARTLICHE UND KUNSTREICHE FIGUREN, &c. Frankfurt am Mayn, in Verlegung Sigmund Feyerabend, 1584.' This work contains 92 cuts of armed men and others on horseback, studies of horses, females on horseback, &c., which, if I rightly understand Bartsch, were afterwards, in 1599, introduced into the collection last mentioned. (B. 5.)

33. COSTUMES OF THE ROMAN-CATHOLIC CLERGY, &c. 'Cleri totius Romanae ecclesiae subjecti, seu pontificiorum ordinum omnium omnino utriusque sexus, habitus, artificiosissimis figuris, &c., nunc primum a Judoco Ammanno expressi, &c. Francofurti sumpt. Sigismundi Feyerabendij. 1585,' in 4to. It consists of 103 prints, without the artist's initials. *h.* $3\frac{3}{8}$, *w.* $2\frac{3}{8}$. (B. 6.)

34. THE DRESSES OF WOMEN OF DIFFERENT NATIONS; 122 pieces, *h.* $3\frac{3}{8}$, *w.* $2\frac{3}{8}$; published with title: 'Gynaeceum, sive theatrum mulierum, &c. Artificiosissimis nunc primum figuris, &c. expressos a Jodoco Amano, &c. Francofurti, impensis Sigismundi Feyerabendij, 1586.' In 4to. Each cut has two Latin verses at top, and two at bottom. They are without the artist's initials. (B. 7.)

35. JOBST AMMAN'S BOOK OF TRADES; entitled: 'Πανοπλια omnium illiberalium mechanicarùm aut sedentariarum artium genera continens, &c. Per Hartmannum Schopperum. Francof. ad Moenum, 1568. Apud Georgium Corvinum, impens. Sig. Feyerabend.' In 8vo. It contains 130 pieces, *h.* $3\frac{1}{8}$, *w.* $2\frac{3}{8}$. There are several editions. (B. 8.)

36. HUNTING; a set of 40 pieces, *l.* 4½, *h.* 3¼: 'Künstliche wohlgerissene neue Figuren, &c., durch den kunstreichen und weitberühmten Jost Ammon. Frankfurt am Mayn 1592. Durch Johann Feyerabend, in Verlegung Sig. Feyerabends Erben.' The cuts have Latin verses at top, and German at bottom. Two pieces have the initials I. A. and five others the marks of wood-engravers. (B. 9.) These blocks were again printed in a book of instructions for hunting, in German, with the title: 'Adeliche Weydwercke, &c. Franckfurt am Mayn, Bey Joh. Wilhelm Ammon und Wilh. Serlin Buchh. Im Jahr. 1661.' In 4to. This J. W. Ammon was probably of the same family as the artist, and, at this time, a chief proprietor of the engraved blocks left by him.

37. THE TRICKS OF THE FOX, a set of 50 pieces, *l.* 2⅛, *h.* 1⅝; in a work entitled: 'Hartmanni Schopperi Speculum vitae aulicae. De admirabili fallacia et astutia Vulpeculae Reinikes, &c. Francof. ad Moenum 1574,' in 12mo. Ten of the cuts have the initials I. A. (B. 10.)

38. BIBLE-SUBJECTS, 24 pieces, with the initials I. A. *l.* 6, *h.* 4¼, in an edition of the Jewish Antiquities of Josephus, published at Francfort on the Mayne, 1580, in fol. A larger number of wood-cuts in the same book were engraved after the designs of Tobias Stimmer. (B. 12.)

39. WOOD-ENGRAVINGS IN A BOOK UPON COOKERY: 'Ein neu Kochbuch,' &c., by Marc Rumpolt. Frankfort, 1581, published by I. Feyerabend. In fol. This book contains a great number of wood-cuts, several of them after the designs of Jobst Ammon, and some bearing his initials. (*a*) Vignette in the title-page representing a kitchen, with a man-cook and his female assistant. *l.* 4¼, *h.* 3⅛.——(*b*) Head-piece to the Dedication, containing the arms of Anne of Denmark, wife of Augustus Elector of Saxony, *l.* 5½, *h.* 5.——(*c*) A Prince seated on his throne, giving orders to the persons of his court; with the mark of the wood-engraver. *h.* 4⅜, *w.* 4⅛.——(*d*) A Prince speaking to one of his ministers, who stands before him, on the right. In the fore-ground on the left is a dog. *Same size.*——(*e*) A man accompanied by a dog, delivering a vase to a gentleman, who is standing on the right; with the mark of a wood-engraver. *Same size.*——(*f*) A Cup-bearer, with a goblet in his right hand, and at his feet a dog. *h.* 4⅜, *w.* 3⅞.——(*g*) An Imperial banquet, in a magnificent hall. On the left, at bottom, the initials I. A., and on the right the mark of a wood-engraver. *l.* 5⅝, *h.* 4⅛.——(*h*) A Royal banquet. *l.* 5⅝, *h.* 4¼.——(*i*) A nobleman with a goblet in his right hand, speaking to a lady who is standing by him. *h.* 5, *w.* 4¼.——(*k*) A banquet of

the King of Hungary; on the left, guards, and on the right, musicians. *l.* 5⅝, *h.* 4.——(*l*) Lazarus at the foot of the stairs of the rich man's palace. The initials I. A. on the right. *l.* 5⅝, *h.* 4⅛.——(*m*) The Marriage of Cana. The initials I. A. on the left. *Same size.* (B. 14.)

40. WOOD-ENGRAVINGS, IN A BOOK UPON THE ART OF WAR, entitled: 'Kriegszbuch, Ander Theyl. Von Wagenburgk, &c. Getruckt zu Franckfurt am Mayn, im Jar nach Christi Geburt 1573.' In fol. This title is ornamented with two vignettes, each representing a cannoneer with a piece of artillery. The volume itself is not before me; but only the above title to the second part, and 85 wood-engravings belonging to it; over the last of which, representing a figure of Fame, in an oval, within a square ornament, 4⅜ in *diam.*, is this colophon: 'Getruckt zu Franckfurt am Mayn, durch Martin Lechler, In verlegung Sigmundt Feyerabendt,' and underneath: 'Anno M.D.LXXIII.' The work appears to have been unknown both to Heinecken and Bartsch, and I shall therefore briefly describe the chief prints it contains, which are among Jobst Amman's most spirited performances; premising that several of them, according to the custom of the time in works thus ornamented, are repeated two or three times in different parts of the volume.——(*a*) THREE VIGNETTES, without marginal line, *l.* 5½, *h.* 1½ to 1¾; each representing a cannoneer with one or two pieces of artillery, in the manner of those on the title. (*b*) ANOTHER VIGNETTE, *l.* 4⅛, *h.* 2⅜, representing a waggoner with four horses, on one of which he is seated. (*c*) BAGGAGE-CARTS, conducted by military, moving to the left. *l.* 4¾, *h.* 2¾. (*d*) VARIOUS PIECES OF ARTILLERY, cannon-balls, &c., *l.* 5½, *h.* 2⅝; the initials I. A. on the right. (*e*) A CANNONEER, with a piece of ordnance, taking aim at a tower; *l.* 5½, *h.* 2. (*f*) A LARGE CANNON, with a soldier guarding it; *l.* 5⅝, *h.* 4. (*g*) TWO MORTARS, with a guard; *l.* 5⅜, *h.* 4. (*h*) A GROUP OF WAGGONS laden with military stores; *l.* 5½, *h.* 4. (*i*) VARIOUS CANNON, pointed at two towers; *l.* 5⅝, *h.* 4. (*k*) TWO MORTARS throwing shells, in the presence of various officers on horseback; *l.* 5½, *w.* 4. (*l*) THE BOMBARDMENT OF A FORTIFIED TOWN; *l.* 5½, *w.* ⅞. (*m*) A SET OF 52 PIECES, OF AN OVAL FORM, *h.* 4½, *w.* 3⅞, which are printed within 'passe-par-touts,' ornamented with trophies and figures, of which there are fifteen different from each other; *h.* 5⅛, *w.* 5⅛. These 52 pieces represent the dresses and employments of all classes of persons belonging to an army, with appropriate backgrounds; the method of holding courts-martial; military punishments; councils of war; the sending, or receiving of ambassadors; marchings of troops; battles, &c. One print of the set, only, bears the initials of Jobst Amman, the others

having no artist's mark whatever. This print represents a group of soldiers playing cards, &c., and on the left are three large barrels, upon the furthest of which are the initials I. A. in cypher, and immediately underneath, what appears to me to be the little knife, or other instrument, which is often found accompanying the monograms of the wood-engravers of the time; though I will not too much insist upon this appearance, as it is possible the artist may have intended it for an instrument used in drawing. (*n*) FOURTEEN PIECES, *l.* 5⅜, *h.* 4; *viz.* Four officers on horseback, on the left, the bearers of a letter to the Governor of a besieged town.——Men undermining a fortified city.——The taking of a city by storm; the initials I. A. at bottom, on the right.——A march of Infantry through a defile; on the left an officer on horseback, in complete armour.——A combat of Turkish and European Cavalry.——A combat of Muscovite and Turkish Cavalry.——Two, of naval engagements.——A Turkish General seated in his tent; two Turks standing on the left, addressing him. A Turkish Banquet, at which are entertained two European Ambassadors. An amicable meeting between a Turkish and an European General.——A messenger delivering a letter to a king, who is seated on the left; on the right the initials I. A.——Turkish troops leading persons of every age and sex into captivity.——A king on his throne, on the left, listening to the address of an Ambassador. (*o*) The Emperor of Germany on his throne; and on either side the princes of the empire; and a Judge, before whom is brought a criminal; two pieces, which I think by some inferior designer. *l.* 5⅜, *h.* 4¼. (*p*) A circular piece, surrounded by an ornament, at the top of which is the Imperial Eagle, and at the corners the figures of Justice, Faith, Charity, and Peace. It represents a general in armour, addressing the Emperor, who is seen in front, seated on his throne; his courtiers standing on either side and in the foreground. *h.* 5⅜, *w.* 5. (*q*) The Turkish Emperor, seated on his throne, on the left, listening to the address of two Tartar Ambassadors who have brought him tribute; an oval, within an ornament. *l.* 5⅛, *h.* 4⅛. (*r*) A General on horseback, haranguing his army; in a cartouch. *l.* 5⅛, *h.* 4¼. (*s*) The Portrait, half-length, of a man in a military habit, with a cap and feather; perhaps the author of the book; an *upr.* oval, in one of the passe-par-touts used for the set of 52 pieces already described. *h.* 5⅜, *w.* 5.

Heinecken mentions two or three other books, with wood-cuts by Jobst Amman, which I have omitted to notice; doubting whether the same blocks may not have been also printed in some of the above.

DETACHED PIECES, ENGRAVED IN WOOD.

41. MARTIN LUTHER, half-length, nearly in front; in a circle within a border ornamented with four scriptural subjects. Within the circle: 'D. Martinus Luterus;' and in the middle at bottom: I. A. *l.* 5, *h.* 4¼. (B. 19.)

42. STEPH. BATHORY, prince of Transilvania, elected King of Poland; died 1586: half-length, turned towards the right; his right hand on the hilt of his sword, and the left on his haunch. In the middle at bottom are the initials I. A. *h.* 12⅜, *w.* 9¾. (B. 20.)

43. THE HISTORY OF ADAM AND EVE, from their creation to the death of Abel; the whole represented in one piece, printed in clair-obscure from two blocks. In the middle at bottom are the initials I.A. *h.* 10¾, *w.* 7¼. Impressions of this piece, printed from a single block, are introduced in the Latin edition of Josephus, of 1580, before mentioned. (B. 15.)

44. ST. CHRISTOPHER, with the infant Saviour on his shoulders; the initials I. A. on the right. *h.* 9⅜, *w.* 6⅜. (B. 18.)

45. A TOURNAMENT, held at Vienna, by order of the Emperor Maximilian II. The initials I. A. with date 1565, towards the right at top. *l.* 13¾, *h.* 8. (B. 21.)

46. AN ALLEGORICAL REPRESENTATION: 'Designatio picturae, officium boni coloni exprimentis;' with explanations printed with type. In the middle at bottom, the initials I. A. and on the left the mark of the wood-engraver. *h.* 15½, *w.* 9⅜. (B. 23.)

47. TIME DRAWING TRUTH FROM OBSCURITY, in spite of the opposition of two demons; the background, an extensive landscape. The initials I. A. with date 1562, are on a bridge on the left. *l.* 17¼, *h.* 12¼. (B. 24.)

48. AN ALLEGORICAL PIECE ON COMMERCE. In the foreground, on the left, a female figure representing Obligation; and on the right another denoting Liberty. A man, standing in the middle, and two groups of other men, a little lower in the piece, on the right and left, denote Integrity, the knowledge of Languages, and Taciturnity. These figures are represented in a large hall, wherein are accountants, weighers of

money, men packing merchandise, &c., and in various tablets are German verses, printed with moveable type. The initials I. A. are on a package, on the left. *l.* 23⅜, *h.* 11⅛. (B. 25.)

49. A PROCESSION OF MILITARY, in five pieces joined. A Captain on horseback followed by two men with halberds and with two muskets; three men with muskets, and a drummer and a fifer, four men with halberds, a boy with a goose on his back, and a soldier with a spear; three other soldiers with spears, and a part of the followers of the troop, &c. The initials I. A. are on the last piece. *l.* 68, *h.* 10⅛. The first piece is higher than the others. (B. 26.)

50. A VIEW OF ST. MARK'S PLACE AT VENICE, with the Procession of the Doge and Senate, &c., before embarking in the *Bucentaur*, for the ceremony of espousing the Sea. The initials of the artist are about the middle at bottom. In fourteen pieces, joined. *l.* 74¼, *h.* 30. Rare. (B. 27.)

Additional. Authority, Chatto on "Playing Cards."

51. CHARTA LUSORIA JODOCI AMMONI. 4to. Nuremberg, 1588. It contains 55 woodcuts of cards, with illustrative verses by the Imperial Poet Laureate, J. H. Schröter. This is the rarest of Ammon's works.

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6. A Spanish Princess—B 3.
7. An Italian married lady of rank—B 4.
8. A maiden of the illustrious family of Fuggers—B 5.

Ammon seems to have had an eye to business, as this cannot be accepted as a portrait, neither is it to be supposed that the Fuggers wore any special costume. The Fuggers, though of mean origin, had risen by trading to great wealth, and were the Rothschilds of the sixteenth century, and probably his patrons. They were a numerous family, and had formed marriage-alliances with most of the noble families of Germany. They were not Jews. Occasional traces of the family are still found, such as almshouses with their names recorded as founders; but the only descendants now alive are said to be in abject poverty.

About the period of the publication of this Book of Costumes, one of the family, Huldric Fugger, a bibliomaniac, was pursued by his family in a court of justice at Augsburg and declared incompetent to manage his property. The special reason which satisfied the court of his incapacity was his purchase of costly manuscripts, which he printed at the press of Henry Stephens. Bibliomaniacs of the present day would probably fare better in the Court of Chancery. Huldric retired to Heidelberg, and died in 1584.

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TO THE MOST SERENE

LADY ISABELLA OF AUSTRIA,

QUEEN OF FRANCE.

—o—

ALTHOUGH authorities do not appear to be sufficiently agreed as to the race of men who first made themselves clothing such as we daily wear—each assigning the credit of such an invention to those of his own race and country—one thing I take to be beyond dispute, namely, that our first parent, while still dwelling in Paradise with his wife, but after the actual transgression of the law given to him, covered himself with the leaves of trees, until, having been expelled from that garden of delights and compelled to seek for more effective protection against the severity of cold, he began to make use of skin garments, *i.e.* untanned hides of wild or domesticated animals; and this unquestionably remained as an example of clothing to posterity. For the statement of Eusebius (in his work, *De Præparatione Evangelica*, where he is writing on Phœnician affairs), that one Uso, a Sicilian, first made coverings for the body from the skins of wild beasts, I take to refer only to the Phœnicians, since skin-garments, as I have said, had long before been invented by the first man; or, to speak more correctly, and more in agreement with the sacred Scriptures, liberally assigned to the first man for his use by the very Author of all good things, Almighty and Most Gracious God. The case

is the same with regard to linen, which Pliny, in his seventh book, declares to be the gift of Arachne, a maid of Lydia. He was clearly ignorant of its use by the Hebrews so long before the birth of Arachne, just as with regard to many other things, the bestowal of which the same Pliny and other profane writers assign to different persons. In the same way, the arts of spinning wool and weaving are assigned by Ovid to Pallas, or, what is much the same, by Trogus, or rather Justin, to the Athenian worshippers of Pallas, and by Pliny to the Egyptians. So the art of fulling, by which garments are improved and brightened, is assigned to one Nicias of Megara; sewing to some unknown Boethius; embroidery to the Phrygians, whence the name of *Phrygiones*, applied to those who work it, is derived; many-coloured robes to the Babylonians; watered stuffs to Caia Cæcilia, who is identical with Tanaquil; costly dalmatics to the Dalmatians; and, on the other hand, the very low-priced cilician dress to the Cilicians by Varro, Trogus, Diodorus, and Pliny who has been already quoted. Silk only, than which there is at the present day nothing commoner, was both discovered later, and for a long time more sparingly transmitted to us; since, even in the time of the Emperor Aurelian, as Vopiscus relates, *i.e.* in the year of grace 274, silk was valued at its weight in gold. On this account, too, that most temperate sovereign thought fit to refrain from the use of robes all of silk, until, in the reign of Justinian, as we learn from Procopius, this material also became gradually more abundant, and consequently cheaper. The use of robes, having arisen from such a commencement, gradually advanced so far that personal adornment now seems to be hampered by the elaboration of its means; since day by day some new thing is devised by those artists, whose sole business is to pander to the passionate lovers of dress, and especially to the more showy of women. That sex is not only the more inclined by nature itself to the pleasure and beauty of dress, but also, to confess the truth, the want of moderation in men (for whom those women had no charms who did not assist their own special

excellence of beauty by some art and favour of dress) drove the sex to descend so far as to take the very highest account of personal ornament and decoration, in order to retain their husbands, by this species of enticement, in love and admiration for them.

This had not, indeed, been altogether amiss, although excessively and over-nicely done, if here those arts of allurement had stayed. But afterwards, some men, not even by this means contented with their own, began to fix their hearts on other men's wives; making an ill use of their eyes as waylayers of the innocence of their neighbours' wives; and women were actually found who delighted less to charm with their beauty their own husbands than their neighbours. Forthwith, by license in dress, good morals were cast out headlong, and eventually for nothing more than dress was some rule required. For although, as Cyprian justly says with reference to the dress of maidens, the display of ornament and dress, and the allurements of personal shapeliness, are only in keeping with prostitutes and immodest women; and none are more expensive in their decoration than those whose honour is cheap: even women, modest in other respects, have been compelled, or rather have desired to seem compelled, to imitate the way, or rather the wandering, of the unchaste in this excess of apparel, as if with the like blandishments, as I have said, to keep hold of their husbands. This their aim, which at first sight seems not undeserving of excuse, that most strict censor Tertullian most severely blames in these words:—"Come now," he says, "if from the first both the Milesians sheared sheep, and the Chinese spun from the tree, and the Tyrians dyed, and the Phrygians embroidered, and the Babylonians inwove, and if pearls shone and rubies flashed; if gold itself, too, came up from the earth with the desire for it; and if now, too, no lying but the mirror's were allowed, Eve, I suppose, would have desired these things on her expulsion from Paradise, and when spiritually dead. Therefore, she should now neither desire nor know, if she desires to live again, what, when she lived, she neither had nor knew. Accordingly,

all those things are equipments of a lost and dead woman, prepared, so to speak, for the funeral procession."

And again:

"A woman's toilet comprehends two species, *cultus* and *ornatus*. *Cultus* is the name we give to what is called her toilet proper; *ornatus*, to what should be called her toilet improper. The latter consists in gold, silver, precious stones, and raiment; the former, in attention to the hair and skin, and those parts of the body which attract the eye. The one we charge with seeking admiration, the other with prostitution; so that hence you may see how much of this is suitable to your training as a handmaid of God, a training which you should consider to be formed of the contrary qualities, namely, of humility and chastity."

And again, in another passage:—"Earth, forsooth, is far more glorious, because, after being wailed over in pestiferous mines of cursed metals by the labour of criminals, it has abandoned the name of earth in fire, and then the fugitive of the mine is changed from torment to ornament, from punishment to delight, from shame to honour." In this passage that most accomplished theologian can be seen to imitate Pliny, who, although a heathen, and indeed an atheist, says in indignation at this luxury: "We penetrate into the bowels of the earth, digging veins of gold and silver, and ores of brass and lead; we seek also for gems and certain little pebbles. Driving galleries into the depths, we draw out the bowels of the earth, that the gems we seek may be worn on the finger. How many hands are wasted in order that a single joint may sparkle! If any hell there were, it had assuredly ere now been disclosed by the borings of avarice and luxury!" Hence, as our author Tertullian continues, "for a very little casket a great estate is offered. In a single dress a million sesterces are embroidered. Parks and islands are carried on a slender neck. Thin ear-lobes hang out for view a whole estate; and the left hand sports a bag of gold on every finger. This is the strength of ambition—to carry the capital of so great interests on one little body, and that a woman's." Presently, deriding that kind of luxury

as the ground of its folly, inasmuch as gold and gems, which ladies esteem so highly, are common and contemptible in the eyes of many, he says: "Among certain barbarians, because gold is an abundant product of their own soil, they keep their prisoners in golden fetters, and load malefactors with wealth, the more lavish as they are the more guilty. Sometimes, in fact, instances have been found of the absence of even the love of gold. The nobleness of precious stones, too, we see at Rome, blushing at the disdain of the Parthians and Medes and other kindred tribes shown for gems in presence of our ladies, except, indeed, such as are not worn for display. Hidden in their girdles are emeralds, and the jewels of their scabbards their swords alone know; and in their boots, pearls long to rise from the mud. In fine, they jewel just as much as should not be jewelled if it is not visible, or only so far visible as to display also the neglect of it. Accordingly, with regard to the colour of clothing, their slaves bear the palm; nay, they even waste on their walls, instead of paint, Tyrian and hyacinthine and royal tapestries, which you with great pains unravel and metamorphose. Purple is of less price with them than ochre; for what rightful honour is done to clothes by adulterating them with wrongful colours? God is not pleased with what he has not himself produced, unless you suppose that he could not bid sheep be born purple and green. If he could, he *would* not: what God *would* not may not lawfully be contrived. Those things, therefore, are not naturally the best which are not from God, the author of nature. Thus they are understood to be from the devil, the disturber of nature."

Finally, therefore, he bids Christian women to leave such things to heathen and unbelieving women. "Let them," he continues, "strive to please their husbands by this luxury; but go ye forth equipped with the cosmetics and adornments of the Apostles, taking fairness from singleness of heart, colour from modesty, painting your eyes with reverence and your lips with silence, wearing in your ears the word of God, and encircling your neck with the yoke

of Christ. Submit your head to your husband and you will be adorned enough. Keep your hands busy with spinning, keep your feet at home, and they will give more pleasure than if clad in gold. Clothe yourself with the silk of uprightness, the fine linen of holiness, the purple of chastity. Arrayed in such colours, you will have God for a lover."

Though these observations may seem somewhat strict, and pertaining solely to those who have devoted themselves entirely to God, it cannot be doubted that they may be applied generally to all, especially as Tertullian elsewhere says that salvation consists especially in the display of chastity; because, though we are all the temple of God (the Holy Spirit having been brought into us and consecrated in us), the sacristan and minister of his temple is Chastity, who permits nothing unclean or profane to enter, lest that God who dwells there should leave in wrath the defiled abode; and he adds, further, that he judges of this chastity not only from carnal innocence, but also from the manner of adornment and decoration, and that accordingly in heathen women there is not true chastity. Yet, what (some one will ask) is the object of these long remarks? It is just this, to show that usage has long sanctioned women in attending with great care to their personal adornment, but with the limitation that those should always be the most approved who considered that here, as in all other matters, moderation should be preserved. Herein, though I assail no nation or people, inasmuch as it is ordained that different nations should have different customs, and that another way of life for strong reasons should not be so much in harmony, and such is the will of God, the ruler of all things, that each people should have its own special characteristics,—among them, I say, who are distinguished for temperance and moderation,—that the most commendable women of Germany hold the best place, will, I hope, be established even by this little book. When I had prepared at great expense an edition illustrated and embellished with most curious pictures, I felt myself bound to seek for a pattern of chastity and all virtues, to whom (as Sulpitia, daughter of Paterculus and

wife of Fulvius Flaccus, was once singled out by a vote of matrons as chastest of women, being chosen from a hundred ladies of the first rank to dedicate the image of Venus according to the Sibylline books) I should, without offending her feelings by any unchaste symbol—at all events, of a goddess unchaste—dedicate and consecrate the female costumes of all Europe. And truly I found without difficulty what I was seeking as soon as I turned towards you, most serene Queen, my eyes and mind;—towards you, to whom the first place for modesty and chastity has long been gladly assigned with justice by the ladies not merely of Rome but of the whole world, at all events of Europe; all of whom confess with one voice, that Isabella of Austria is the very pattern by whose character the good and modest women of this our time ought rightly to mould their own. Unless I had desired to consecrate this my *Theatre* to her, I might seem to begrudge to the most commendable sex their exemplar, by looking on whom their life may be well and excellently conducted, since, though my native Germany has many chaste daughters besides (for I wish not to detract from the fame of any), yet somehow we are more moved by virtues of this kind when they shine in a glorious and princely personage; according to the trite saying, that subjects readily mould themselves, so to speak, after the image of their sovereign. Hereto I add, since this work treats of empresses, that you are at once daughter, granddaughter, and sister of an emperor — not the undistinguished emperor of fickle Constantinople or feeble Trebizond, but the monarch of the Holy Roman Empire; —mother of an emperor too, perchance, you will be, unless that sacred disposition which you have long proved to all mankind, keep you henceforth from marriage bonds, and claim you all for God, with all your greatness.

Since it treats of queens, you are the one and most praiseworthy queen, queen of no inglorious realm, but of that which has no superior,—nay, nor equal,—Queen of France, without an equal or a second. Speak we of maids,

of maids betrothed, of wives, of widows, of women veiled, or consecrated to God. You as maid, betrothed, widow, and all but entirely given up to pious reading and meditation, are the model by whom they of every age, rank, and condition, should test themselves and conform their character,—that is, if they long to run here the race of life without offence; and after its course is run, to enjoy eternal bliss with God their Creator. Accept, therefore, most potent and serene Queen, this small offering of my no small affection and devotion to your Majesty.

And whereas other ladies are wont to receive a compliment from books inscribed to them, do you, in accordance with your happy genius, bestow on this little work the reflection of your glory, and favoured by God and men alike, long rejoice in the most abundant fruits of your very many and great virtues. Farewell.

Your most Serene Majesty's

Most devoted,

SIGISMUND FEYERABENDT,

Citizen and Printer of Frankfort.

FRANKFORT-ON-THE-MAINE,
1st March, 1586.

Wyman & Sons, Printers, Great Queen Street, London, W.C.

Gynæceum, *Siue*

THEATRVM MVLIE-RVM, IN QVO PRAECIPVARVM OMNIVM PER EVROPAM IN PRIMIS, NATIONVM, GENTIVM, POPVLORVMQVE, CVIVSCVNQVE dignitatis, ordinis, ſtatus, conditionis, profeſsionis, ætatis, fœmineos habitus videre eſt,

ARTIFICIOSISSIMIS NVNC PRIMVM figuris, neq; vſquam antehac pari elegantia editis, expreſſos à

IODOCO AMANO.

ADDITIS AD SINGVLAS FIGVRAS SINGVLIS octoſtichis FRANCISCI MODII BRVG.

OPVS CVM AD FOEMINEI SEXVS COMMENDATIONEM, tum in illorum maxime gratiam adornatum: qui à longinquis peregrinationibus inſtitutæ vitæ ratione, aut certis alijs de cauſsis excluſi, domi interim variorum populorum habitu, qui eſt morum indicium tacitum, delectantur.

M. D. LXXXVI.

Francoforti, Impenſis Sigiſmundi Feyrabendij.

AD SERENISSIMAM ISABELLAM AVSTRIACAM GALLIAE REGINAM.

VESTEM QVI MORTALIVM HVIVS aut illius generis, quo hodieque vtimur, primi ſibi fecerint, ſereniſſima Regina, vt inter auctores non ſatis videtur conſtare, vnoquoque ad ſuæ gentis nationiſve homines laudem inuentionis huiuſmodi trahente: ita illud extra controuerſiam eſſe opinor, primum parentem adeo in paradiſo adhuc cum coniuge ſua diuerſantem quidem, ſed poſt datæ legis iam tranſgreſſionem, tegmina ex arborum foliis ſibi aptaſſe, donec horto illo deliciarum eiectus, firmiora aduerſus frigoris inclementiam præſidia circumſpicere coactus, rhenonibus, hoc eſt, rudibus ferarum, pecorumue pellibus vti cœpit, quod haud dubie veſtimentorum in poſterum exemplar exſtitit. Nam quòd Euſebius ait, in de præparatione Euangelica, qua parte de Phœnicum rebus ſcribit, Vſonem neſcio quem Siculum primum corporibus tegmina ex pellibus ferinis confeciſſe, id verò ego ad Phœnices dumtaxat pertinere ſtatuo, pelliceis, vt dixi, tunicis iam multo ante ab ipſo protoplaſto repertis, aut verius vt loquar, & ſacroſanctis voluminibus congruentius, protoplaſto ab ipſo omnium bonorum auctore Deo Opt. Max. ad vſum liberaliter attributis. Similiſque adeo eſt lini ratio, cuius inuentionem cum libro VII. Plinius Arachnes Lydiæ puellæ beneficium traderet, ignorabat nimirum eiuſdem vſum Hebræis multò tantò ante Arachnem natam fuiſſe, vt cæterarum quoque rerum, quarum tamen munus ab eodem Plinio aliiſque ſcriptoribus prophanis modo huic, modo illi attribuitur. Vt lanificij peritia, & texendi ars ab Ouidio Palladi, aut quod ferè perinde eſt, a Trogo ſeu Iuſtino potius Athenienſibus Palladis cultoribus, à Plinio AEgyptijs. Sic Fullonia qua veſtimenta curantur & poliuntur cuidam Niciæ Megarenſi, Sutoria Boethio neſcio cui, acu pictæ veſtes Phrygibus, vnde Phrygiones earum artifices, diuerſicolores Babylonijs, vndulata Caiæ Cæciliæ quæ & Tanaquil, Dalmatica pretioſiſſima Dalmatis populis, vt contra ciliciumviliſſima veſtis Cilicibus à Varrone, Trogo, Diodoro, eodemque Plinio

nio aſcribuntur: ſola ferè ſerica, quæ hodie nihil vulgatius, poſterius & inuenta & ad nos diu parcius tranſmiſſa: cum vel Aureliani Imperatoris tempore. Vopiſco auctore, hoc eſt, anno a generis humani ſalute CCLXXIV. ſericum auro expenderetur. Vnde & modeſtiſſimus ille Princeps holoſerica veſte ſibi abſtinendum putauit: donec Iuſtiniano Principe, vt ex Procopio diſcimus, hæc quoque paullatim vulgarior, ac per hoc vilior eſſe cœpit. Ab his initijs vſus veſtium ortus paullatim eò peruenit, vt iam cultus ſui operoſo inſtrumento laborare videatur: quotidie noui aliquid excogitantibus ijs artificibus, quorum opera omnis harum rerum cupidis, & in ijs præcipuè elegantioribus fœminis lenocinatur. Qui ſexus cum natura ipſa ad hoc ſtudium, & mundiciem pronior ſit, etiam virorum, ſi verum fateri volumus, quibus ſordebant illa, quæ formæ proprium & peculiare bonum non arte aliqua, & veſtis gratia adiuuarent, inmodeſtia adactus eſt eò deſcendere, vt ornatus comptuſq; ſui vel primam rationem haberet, viros hoc quaſi illicio in ſui amore, & admiratione retenturus. Non omnino peſſimè hoc quidem, etſi ſuperfluè, ac ſuperſtitioſè: ſi hic illecebræ illæ conſtitiſſent: ſed poſtquam ne ſic quidem contenti propriis coniugibus quidam, ad vicinorum vxores, alienæ pudicitiæ ſubſeſſoribus oculis malè vtentes, animum adijcere cœperunt, inuentæque adeò ſint, quas iuuaret non tam viris ſuis, quam vicinis formam ſuam probare: Ilicet, in præceps veſtium licentia boni mores acti ſunt, euenitq;, vt nulli rei magis quàm huic diſciplina quadam opus eſſet. nam etſi, vt rectè ait Cyprianus de habitu virginum, ornamentorum ac veſtium inſignia, & lenocinia formarum non niſi proſtitutis, & impudicis fœminis congruant, & nullarum fere pretioſior cultus eſt, quàm quarum pudor vilis eſt, coactæ ſunt tamen, vel potius coactæ videri voluerunt etiam pudicæ alioqui, impudicarum in hoc veſtium luxu morem ſeu errorem potius imitari, tanquam ſimilib. vti dictum eſt, illecebris maritos retenturæ: quarum ſanè ſtudium prima fronte venia non indignum, grauiſſimè increpat ſeueriſſimus cenſor Tertullianus, his fere verbis: Age nunc, inquit, ſi ab initio rerum & Mileſij oues tonderent, & Seres arbores nerent, & Tyrij tingerent, & Phryges inſuerent, & Babylonij intexerent, & margarita candarent, & cerauniæ coruſcarent: ſi ipſum quoque aurum iam de terra cum cupiditate prodiſſet, ſi iam & ſpeculo tantum mentiri liceret, hæc Euæ concupiuiſſet de paradiſo expulſa, iam mortua opinor? Ergo nec nunc appetere debet, aut noſſe, ſi cupit reuiuiſcere, quæ nec habuerat, nec nouerat, quando viuebat. Ideo omnia iſta damnatæ & mortuæ mulieris impedimenta ſunt, quaſi ad pompam funeris conſtituta. & rurſum: Habitus fœminæ duplicem ſpeciem circumfert, cultum, & ornatum. Cultum dicimus, quem mundū muliebrem vocant, Ornatum, quem immundum muliebrē conuenit dici. Ille in auro, & argento, & gēmis, & veſtibus

veſtibus deputatur: Iſte in cura capilli, & cutis, & earũ partium corporis, quæ oculos trahunt. Alteri ambitionis crimen intendimus, alteri proſtitutionis: vt iam hinc proſpicias dei ancilla quid ex his diſciplinæ tuæ conueniat, quæ de diuerſis inſtitutis cẽſearis, ſcilicet humilitatis, ac caſtitatis. Itemq; alibi: Terra ſcilicet glorioſior planè, quoniam in maledictorum metallorum feralibus officinis pœnali opere deplorata, nomen terræ in igni reliquit, atque exinde de tormentis in ornamenta, de ſupplicijs in delicias, de ignominijs in honores metalli refuga mutatur. quod imitatus videri poteſt eruditiſſimus theologus ex Plinio, qui quamuis ethnicus, atque adeo atheus, luxui huic iratus: Penetramus, ait, in viſcera terræ, auri argentique venas, & æris ac plumbi metalla fodientes, gemmas etiam, & quoſdam paruulos quærimus lapides, ſcrobibus in profundum actis, viſcera terræ extrahimus, vt digito geſtetur gemma, quam petimus. quot manus atteruntur vt vnus reniteat articulus? Si vlli eſſent inferi, iam profecto illos auaritiæ atque luxuriæ cuniculi refodiſſent. Breuiſſimis ergo, vt pergit idem Tertullianus, loculis patrimonium grande profertur. Vno lino decies ſeſtertiũm inferitur. Saltus & inſulas tenera ceruix fert. Graciles aurium cutes Calendarium expendunt, & in ſiniſtra per ſingulos digitos de ſaccis ſingulis ludit. Hæ ſunt vires ambitionis, tantarum vſurarum ſubſtantiam vno & muliebri corpuſculo baiulare. quem eundem luxum mox vt ineptum ridens, vtpote cum aurum & gemmæ, quæ tanti à matronis fiant, vilia & contemnenda ſint multis. Apud Barbaros, inquit, quoſdam quia vernaculum eſt auram & copioſum, auro vinctos in ergaſtulis habent: & diuitijs malos onerant tanto locupletiores, quanto nocentiores. Aliquando re vera inuentum eſt, quomodo & aurum non ametur. Gemmarum quoq; nobilitatem vidimus Romæ de faſtidio Parthorum & Medorum, cæterorũmque gentilium ſuorum coram matronis erubeſcentem, niſi quod nec ad oſtenſionem fere habentur. Latent in cingulis ſmaragdi, & cylindros vaginæ ſuæ ſolus gladius ſub ſinu nouit: & in peronibus vniones mergere de luto cupiunt. Deniq; tantum gemmatum habent, quod gemmatum eſſe non debet, ſi non comparet, aut ideo comparet vt neglectum quoque oſtendatur. Proinde & veſtium de coloribus honorem ſerui etiam eorum ferunt. Sed & parietes Tyrijs & hyacinthinis & illis regijs velis, quæ vos operoſé reſoluta transfiguratis, pro pictura abutuntur. Vilior eſt apud illos purpura quam rubrica. Quis enim eſt veſtium honor iuſtus, de adulterio colorum iniuſtorum? Non placet deo quod non ipſe produxit: niſi ſi non potuit purpureas & carinas oues naſci iubere. Si potuit, ergo iam noluit: quod Deus noluit, vtique non licet fingi. Non ergo natura optima ſunt iſta, quæ à deo non ſunt, auctore naturæ. Sic à diabolo eſſe intelliguntur, interpolatore naturæ. Poſtremo igitur iubet Chriſtianas fœminas

XXV. milia ſunt coronatorum.

hæc talia ethnicis & infidelibus relinquere, & illæ pergit, hoc luxu viris ſuis placere ſtudeant, vos prodite medicamentis & ornamentis exſtructæ apoſtolorum, ſumentes de ſimplicitate candorem, de pudicitia ruborem, depictæ oculos verecundia, & ſpiritus taciturnitate, inſerentes in aures ſermonem dei, adnectentes ceruicibus iugum Chriſti. Caput maritis ſubijcite, & ſatis ornatæ eritis. Manus lanis occupate, pedes domi figite, & plus quàm in auro placebunt. Veſtite vos ſerico probitatis, byſſino ſanctitatis, purpura pudicitiæ. Taliter pigmentatæ deum habebitis amatorem. Quæ tamen cum rigidiora fortaſſe, & ad illas ſolas pertinere videri poſſint: quæ ſe Deo deuouerunt, quin ad omnes in genere referantur, dubitari non poteſt, maximè cum alibi quoque dicat, ſalutem in exhibitione præcipuè pudicitiæ conſiſtere, quod cum omnes templum Dei ſimus, illato in nos & conſecrato Spiritu Sancto, eius templi ædituus & antiſtes pudicitia ſit, quæ nihil immundum nec prophanum inferri ſinat, ne Deus ille, qui inhabitat, inquinatam ſedem offenſus relinquat, ſubiungens porro, pudicitiam hanc non ex carnis tantum integritate, ſed cultus & ornatus etiam ratione exiſtimari, ideoque in ethnicis fœminis veram pudicitiam non eſſe. Quorſum tamen hæc tam multa inquiet fortaſſe aliquis? nimirum eo, vt oſtendam iam olim vſu receptum, vt fœminæ cultui corporis ſui indulgerent impenſius: ſic tamen, vt hodieque maximè illæ probentur, quæ vt in alijs omnibus, hic quoque modum ſibi tenendum exiſtimarunt In quibus etſi nullam nationem, gentemve inſector, ſcitum eſt enim alios alijs regionibus mores, aliam certæ de cauſa tantum non vitam conuenire, ita moderatore omnium rerum deo iubente, vt peculiaria quædam gens quælibet habeat, in quibus inquam temperatioribus & modeſtiorib. familiam ducere laudatiſſimas Germaniæ fœminas, vel ex hoc ſpero exiguo libello ſatis ſuperque conſtiterit, cuius ego magnis ſumptibus editionem artificioſiſſimis figuris illuſtratam, & exornatam cum adornaſſem: exemplar quoddam pudicitiæ, & omnium virtutum quærendum mihi exiſtimaui, cui, vt olim caſtiſſimæ fœminæ ſemel matronarum ſententia iudicata eſt Sulpitia, Paterculi filia, vxor Fuluij Flacci, electa ex centum primarijs, quæ ſimulachrum Veneris ex Sibyllinis libris dedicaret, ipſe quoque, non inconueniens moribus eius incæſtum aliquod, certe deæ incæſtæ, ſignum, ſed totius Europæ fœmineas habitus donarem, conſecrarem. Et repperi ſane non difficulter, quod quærebam: ſimul ad te ſereniſſima regina, oculos animumque conuerti: cui lubens merito iampridem non dico tam a Romanis, ſed à totius orbis, Europæ certe noſtræ fœminis pudicitiæ & caſtitatis principatus ita defertur, vt vno ore fateantur omnes: Iſabellam Auſtriacam eam eſſe demum, ad cuius ſe mores bonæ & pudicæ huius noſtri ævi conformare iurè debeant. Quali fœminæ niſi hoc theatrum meum ſacrum eſſe vellem,

NVNCVPATORIA.

Te, laudatiſsimo ſexui exemplum, in quod intuens, bene & præclare vitam inſtituere queat, inuidiſſe videri poſſem: cum, quamuis caſtas plurimas, nullius enim laudibus detractum volo, præterea noſtra habeat Germania, neſcio quomodo tamen magis nos moueant virtutes huiuſmodi in illuſtri & Principe perſona relucentes, vel iuxta tritum illud, quo ſe ſubditi ſanè quam lubenter ad regum ſuorum quaſi imaginem effingere dicti tantur. Addo ad hæc quod cum hic de Imperatricibus agatur, tu Imperatoris, neque aut leuium Conſtantinopolitanorum, aut impotentiũ Trapezuntiorum vmbratilis Imperatoris, ſed ſacri Romani imperij monarchæ ocurris filia, neptis, ſoror: mater etiam fortaſsis futura, niſi te diuinæ illæ tuæ rationes, quas iamdudum vniuerſo humano generi approbaſti, a matrimonij vinculis in poſterum abſtinerent, & deo totã quanta, quanta es, aſſererent: cum agatur de reginis, tu es vnica illa & laudatiſsima non ignobilis alicuius regni, ſed ſupra quod nullum eſt, imo cui nullum æquari poteſt, Galliæ regina, cui nulla alia quoque regina par nulla alia ſecunda eſt. Iam de virginibus loquimur, de ſponſis, de nuptis, de viduis, de velatis mulieribus ſeu deo dicatis? tu virgo, ſponſa, vidua & tantum non vnicæ ſacræ lectioni, & meditationi addicta exemplum es cuiuis ætati, ordini, ſtatui, ad quod ſe componant, & mores ſuos exigant: dumtaxat, quæ & vitæ curſum inoffenſum tenere hic, & poſt eius decurſum ſtadium, æterna cum deo creatore ſuo beatitudine defrui optant. Accipe igitur, potentiſsima, & ſereniſsima regina, alacri animo hoc paruum nõ parui erga maieſtatẽ tuam ſtudij mei, & deuotionis munus: ac, cum aliæ a libris ſibi inſcriptis formam accipere ſoleant, tu contra, quæ Genij tui felicitas eſt, huic libello de te famam largitor, & deo pariter hominibuſque fauentibus diu virtutum tuarũ plurimarum & maximarum fructib. ampliſsimis lætare, ac vale. Francoforti ad Mœnum ipſis Kalendis Martijs anni M. D. XXCVI.

Sereniſsimæ Maieſtati tuæ

deuotiſsimus

Sigiſmundus Feyrabendius ciuis &
Typographus Francofurtenſis.

Imperatrix.

AVguſtos habitus veneror, vultuſq; ſerenæ
Quos maieſtatis tam bene complet honos.
Auguror & ſi quid credendum vatibus, oris
Haud aliter cœlum luce hilarare ſui.

Quæ magni incedit germana, & nupta tonantis:
Vna hominum regnum quæ tenet, vna Deûm.
Regnum hominum dixi? fallor: prima illa dearũ eſt.
Diuiſo imperio hæc regnat in orbe ſuo.

Regina

Regina Galliarum.

HVmanam ſortem facies tam bella timebit?
Verè hà crudeles in ſua dona Deos.
Debuerant ora hæc communis neſcia legis,
Qua patimur fati tempora quiſq; ſui:

Debuerant vultus hàc maieſtate ſereni
Æternum humanos exhilarare Joues.
Stamina Parcarũ nimis improba, & inuida, in ipſas
Reginas vobis ius quis habere dedit?

Regina Germanica.

REgia progenies, & regi nupta marito,
Sic poſitis prodit ſuſpicienda comis.
Nec male conueniunt tali faſtigia formæ
Regia, regalis lucet in ore vigor.

Torqui qui cingit collum ſudauit Hydaſpis
Accola, qui & Nili à flumina fonte bibit.
Huic torqui Ganges miſit ſua munera, & Indus,
Huic quæ ſub ſero ſole fluenta rigent.

Regina

PAſcua Geryonis non traxere Herculis arma:
Nec tamen in vanum hæc fabula ficta iocum eſt.
Fœmina Geryonis tali ſpectabilis ore
Mouit amatorem vt ſumeret illa Deum,

Et digna iſta fuit me iudice, iudice & illo, eſt
Cuius tantilla in pectore mica ſalis.
Tres animas propter quam rex efflaret Iberus,
Herculis indueret quater in arma manus.

Princeps fœmina Germanica.

SI foret in cunctis hæc cultus cura modesti,
Quáq; arat Eous, quáq; arat Hesperius:
Fœmina non census portaret corpore auorum,
Quorum sub titulis obruta regna iacent.

Disce hinc exigua quæ mutas pascua gemma
Mille boues herbis pascere sueta suis:
Disce pudicitiam cunctis præponere gemmis,
Qua quæ comta sat est, gemmea & illa sat est.

Hispanica

Hiſpanica princeps fœmina.

NOn abs re lato defendimus ora galero
A radijs nobis, Phœbe moleſte, tuis.
Quid tamen in noſtris nimium dum perfuris oris
Jmprobus, auerſo cardine lentus abes?

Jllic te votis poſcunt iuuenesq́ ſenesq́:
Hic execrandus dum mihi ſemper ades.
An tibi iucundum eſt inuitas vrere terras?
Si pudor eſt, populos tranſi ad Hyperboreos.

Matrona primaria Italica.

ITalicis hæc eſt notiſſima veſtis in oris,
Cuius legitimo eſt ſubdita vita iugo.
Per fora, per plateas, tali procedit amictu,
Tali feſtiuos nupta aditura choros:

Eſtq́ quidẽ ille, neget quis enim hoc? digniſſimus o-
Parte, marita liquem gerat aucta toro. (mnẽ
Nil in eo tamen vt, me iudice, iure probari
Debeat hoc comptu liberiore magis.

Virgo

Virgo ex illuſtri Fuggerorum familia.

VT nata viſa eſt comptu hoc Fuggera Dione,
Conſtitit ad roſeas obſtupefacta genas.
Conſtitit ad crinem donatum lambere vento
Zelotypo, & fluxas colla per alba comas.

Inter & hæc illi manibus cecidere remiſſis
Cingula, quis ipſum eſt vrere ſueta Jouem.
Quæ ſimul inuaſit virgo Fuggera, iam ab illo
Vrit amata homines, vrit amata Deos.

Fœmina

Fœmina Romana primaria.

ROmanos habitus cernis quicunq; ſtolatos,
Ne mirere, ſtola hæc quo admoneamur habet.
Inſtita longa pedes fruſtra nec tendit ad imos,
Matronam hæc talis, vittaq; ſtricta decet.

Adſpice vt è collo carbunculus ardeat vtq; hic
Splendeat Armenius iuncto adamante lapis:
Sic dominas domina fas eſt incedere in vrbe:
Induuiæ exuuias pectoris orbis habent.

Princeps Fœmina Germanica.

PRincipe digna viro coniunx, & Principe quondã
Nata patre, ac Ducibus quæ celebratur auis:
Princeps Teutonicis ſic fœmina prodit in oris,
Mores vultu ipſo teſtificata ſuos.

In quo dum comis grauitas ſic ludit, vt illam, &
Quam deames dignam, & quã venerere, putes:
Vtile miſcendo dulci illa temperat arte,
Tetrica vti neque ſit, ſit neque blanda nimis.

Comes Germanica.

PAlmata eſt veſtis, veterum geſtamina regum,
Principibuſq; parẽ me quoque turba colit.
Eſt autem titulus comitis, quia nempe maritus
Fre comes magnis regibus vſque ſolet.

Regibus at ate hac etiam, nam tempore priſco,
Hic ſoli eſt habitus Cæſari & ipſus honos.
Sed ſeu Cæſaribus, ſeu regi proximus ille
Eſt meus, huic roſeis vni eo compta genis.

Saxonica fœmina nobilis.

NObilitate mei non ignoranda parentis,
Clarior at clari nobilitate viri,
Inter Saxonicas fronte hac matrona puellas
Saxonico incedo conſociata toro.

Non triſtis nimium, nimium non blanda marito,
Res ſcatet hæc vitijs, nec caret illa ſuis.
Inter vtrumque nitens comi at grauit ate, ſereno,
Nubem contractæ iungo pudicitiæ.

Miſniaca matrona nobilis.

MIſniaca eſt pollens opibus degente marito,
Quæque viro, hæc eadē patria origo mihi est
Ille foris tractat tractanda negotia, noſtra
Ipſa mea ſum proparte operoſa domi.

Felices thalami, felix concordia lecti,
Officijs his quem mutuus ornat amor.
Talibus auſpicijs qui conueniſtis in vnum,
Viuite ter fauſto, fœmina, virq; toro.

Franconica

Franconica fœmina nobilis.

NVpta inter Francos, ſed non de plebe, marito,
Hac ſe veſte illi poſſe placere putat.
Nec, niſi iudicij fallor, matrona pudica
Frontis cultu alio conſpicienda fuit.

Nam velut alterni ludunt in veſte colores
Inq; oculis grauitas, cætero in ore lepos:
Sic ornant animum virtutes plurimæ, & inter
Prima has legitimi cura pudicatori.

Palatina matrona nobilis.

AVla Palatini ſurgit quà celſa leonis,
Et famulis Rheni nobilitatur aquis:
Sic equitis coniunx, equite & prognata parente,
Ipſaq́ nunc equitum, aut deinde futura parens:

Sic patrias exculta, inquam, ſpatiatur ad vndas,
Aurea ſic feſto tempore templa ſubit.
Rhene, quid exultas, glaucaq́ emergis ab vlua?
Fallor, an hac viſa cor tibi ſubſilijt?

Haſſiaca matrona nobilis.

SI recta facie incedo, ſi fronte pudorem
Sic teſtor, ſit vt hæc ſemi adoperta mihi,
Quid mirum? Ex toto tegitur Veſtale profeſſa
Caſtum, matronam libera vela decent.

Vela pudicitiam non excluſura, venuſtas
Nulli vt clauſa nimis ſit mea, aperta nimis.
Sumite ab Haſſiacis Exemplum nobile nymphis
Matronæ: hac fuerat veſte tegenda Venus.

Miſnenſis virgo nobilis.

VIrgineos comtus agnoſco, Miſnia in oris
Jndicit quotiens gaudia feſtus Hymen.
Reticulo crinale decus cohibetur in orbem,
Quod decorant violis florea ſerta ſuis.

Quorum ſi memor es, virgo, haud oblita tuiq́,
Cuius ſic properat per breue förma bonum,
Vteris facie, quæ tam cito deficit, & iam
Jam ſponſus, tibi nunc qui procus inſtat, erit.

Saxonica

Saxonica virgo nobilis.

NOnego fucata cupiam contendere forma,
Et commercatis ire ſuperba comis:
Mollibus Italica hac faciem vultumq; puella
Adiuuet arte ſuum complacitura procis:

Ipſa memor quæ ſim, quis in regionibus orta,
Sat duco ingenuum hoc comere more caput.
Maſcula corda inter nimirum nata virago,
Prodibo infectis prodigioſa genis?

Franconica virgo nobilis.

FRanconicam ecce tibi at de nobilitate puellam,
Anni cui plena virginitate tument.
Annos aio? illud volui sic nempe, papillæ
Cui plena dudum virginitate tument.

Quæ si cui similis sit quæris, protinus edam: est
Talis Dictynnis nota Dianaiugis.
Talis, sed positis, vestis cum fluxerit illi
Imos vsque pedes, in statione comis.

Patritia Auguſtana.

V In dicam, an ſatis eſt pro nomine ſigna referre.
Hæc adeo quæ ſit ſcitula, & vnde domo?
Sed ſeu ſigna ſatis tibi ſunt, ex vrbe ſuperba eſt:
Alter cui Cæſar nomen habere dedit.

Seu magis omißis rem vis ambagibus edi,
Auguſtanæ habitum ciuis, & ora vides.
Quærere parce vltra: è vultu tacituſq; tacentis,
Et roſeo tacitè cætera in ore lege.

Fœmina plebeia Auguſtana.

VEſtitu tenui hoc Auguſtana vrbis alumna
Gaudeo, plebeiam in nupta locata domum.
Non quia non poßim, libeat ſi, cultibus vti
Commendent formæ qui mage dona meæ.

Sed quia ſi me alijs comam exhaurire maritum
Cogar, & infami haud ſim caritura nota:
Si ſoli ſatago cui debeo velle placere,
Sic illi videor compta, venuſta ſatis.

Auguſtana

Auguſtana virgo.

INgenuo Auguſtana ferox hoc ore puella eſt,
Comtibus his, flexis hac ratione comis.
Patriciumq́ vſtura procum ſic ducere curas
Ceſſatum ad pulſam gaudet, amatq́ chelyn.

Vrere ſed quid te iuuat improba, quo potes vti?
More tibi hic alio conciliandus erat.
Abnuis, & dignam reris te, quam roget? ergo,
Virginitas tua ei concilianda fuit.

Ancilla Auguſtana.

SIc bis cincta forum peto proſpectura culinæ,
Sicq́ foro redeo rurſum onerata domum.
Auguſta Auguſtæ qua ſurgunt templa, puellis
Gratus vbi hic noſtræ conditionis honos:

Pellito in nodum tortas cohibere galero
Non flexu errantes liberiore comas.
Et tunicæ extremas limbis bicoloribus oras
Signare, ac cupidum hac vrere veſte procum.

Sueuica virgo.

CRinibus intortis Süeuis eſt cura puellis
Prodire, & nudum cingere flore caput.
Nempe etiam veteres crinem torſiſſe Sycambros,
Süeuis quis gens haud res aliena ſumus.

Aſpice quàm ſimplex veſtitus, cum tamen oris
Gratia ſit nulli fortè pudenda minus.
Cultus conueniens illis operoſior æquo eſt,
Quæ nuda metuunt fronte placere parum.

Auguſtana templum adiens.

Hic habitus templum eſt Auguſtæ adeuntis, abeſto
Quiſq; foues votis vota aliena meis.
At tu cui ſtudium curæ pietatis, & ardor
In ſanctum ſanctæ relligionis opus,

Linea in articulis erret, crebroq; recurrat,
Impleat & dextram pagina ſacra manum.
Omnia vti facias nunquam ſat digna merendo
Perſolues domino vota preceſq; Deo.

Patricia

Francofurtenſis ad Mœnum patricia.

SVmmo vrbs cara Deo, qui te tot dotibus auxit,
Vrbs, quæ, quæ optantur ſingula, iuncta tenes:
Felix nominibus cum ſis, me iudice, multis:
Cùm ſis vicinis inuidioſa tuis:

Vel, tamen in reliquis eſt quo te, vrbs inclyta, iactes,
Præcipuum, his tantis fœmina nata bonis.
Morum vbi maieſtas formæ dum certat, ab illa hæc,
Scilicet, illa & ab hac cur mage amentur habent.

Sponſa patricia Francofurtenſis.

HÆccine, Mœne pater, natarum eſt vna tuarũ?
Ah non: Naiades veſtis honore carent.
Vnde domo eſt igitur, vel qui genuere parentes
Hanc talem, an nobis cœlitus illa venit?

Mœnus adhæc, vrbs eſt noſtras quæ maxima ad vn-
Et meo, Atlantiaci & tanta fauore Dei. (das,
Hacce vel ipſi etiam cœlo ſeſe æquat alumna:
Adſpiciaſq́, illo pectora digna putes.

Sponſa plebeia Francofurtenſis.

PLebeio iungenda viro ſic templa frequento,
Non omnes eadem res & vbiq; decet.
Vſq; tua ſortis, ſapies quacumq; memento,
Hoc te Francfurti fœmina nata monet.

Addit & vt pudibunda foris, operoſa domi ſis:
Exemplo & facias, quod facis omne, ſuo.
Digna quidē patria hac, & tam clara vrbis honore,
Quare, quod ſancit voce, manuq; probet.

Francofurtana mulier.

HÆc Francfurtanæ eſt laudata modeſtia nuptæ,
Per fora velatum, templaq́ habere caput.
Adſpice ſimplicitas quanta eſt in veſte, pudoris
Vt multum, Gallæ nil leuitatis habet.

Nempe animi malle has, quàm cultus laude placere,
Ornari comptu quæ potiore negant.
Vt tamen haud capient, animi, non laude placebunt
Tantum, formæ etiam cur cupiantur ineſt.

Francofur-

Francofurtenſis ancilla.

SIc me mandata iuuat inſeruire culinæ
Francofurtenſes natam habitare Lares.
Sic redeo à lanione domum, ſic piſcibus emtis,
Sic opus ad varios quîs mihi cúmque cibos.

Quos ſimul impoſui patinis illorum in odorem
Cœnat cæli ipſo cum Ioue turba ſuo.
Mentiri cenſes? quin ſi coctum ire recuſo,
Incœ nata eadem cum Ioue turba ſuo eſt.

Ancilla Francofurtenſis templum adiens.

HÆc eſt ancillæ templum accedentis imago:
Francofurtenſes Mœnus vbi auget opes.
Adſpice vt eſt vultus triſti grauitate modeſtus,
Heſternæ reliquum vt nil leuitatis habet.

Per Venerem iures eadem non te ora tueri,
Blanditieſq́ vbi ſit illa ſerena roges:
Nimirum ſtudijs heri erant aptata prophanis,
Congrua ſunt votis nunc eadem illa ſuis.

Fœmina plebeia Francofurtenſis.

HÆc Francfurtana eſt ferme illis veſtis in vrbe,
Quas iunxit iuſtis ignis & vnda viris.
Illa quidem cenſum non exhauſtura mariti,
Nec tamen ex omni non bene parte placens.

Adde quòd eſt habilis, quòd idonea, & apta operã ſi
Res oblata petat quantulacunq; domi.
Turpe eſt matronæ præ cultu diuite & auro
Non operi interdum poſſe adhibere manus.

Virgo patricia Francofurtana.

TVrgidulas ſtrophio quid amas cohibere papillas?
Tam bona res cunctis inſpicienda fuit.
Inuida materies quæ te fortuna beauit,
Multorum vota heu lintea veſtis habes.

Tu tamen ô ſaltem cæca tua pectora matri
Nuda, & clamabit protinus ipſe ſinus:
Iam mea virginitas plenis eſt nubilis annis,
O genetrix, generi cura nec vlla tibi eſt?

Noribergen-

Norimbergenſis matrona.

HOc habitu incedo feſtis ornata diebus,
Vrbe hac patricy filia, nupta, nurus:
Quam trepidis ſubmiſſus aquis Pegneſſus adorat,
Noricus & circum cui famulatur ager.

Dic, Mome, anne aliquid de ſummo vertice ſummos
Jn me quod carpas cernis ad vſq; pedes?
Nempe aliquid: neq; enim poteris non carpere, quod
Carpere quod poſsis liuidus inuenias. (nil,

Patricia Norimbergenſis per vrbem itura.

TEmpus, res, locus, & ratio diuerſa monent nos
Longa hæc nunc tectis pallia ferre togis:
Syrmate nunc ſolo, neglecto pallij honore,
Verrere humum, & lætos ducere in orbe choros.

Non mentis domina illa ſuæ eſt, quæ in cyclade ſeſe
Proſtituit limis per viam itura viris:
Rurſum non ſapit huic cor notos inter amicos
Si qua domi chlamyde & velo adoperta ſedet.

Norimbergenſis ſponſa Patricia.

Laudanda antiqui cerno veſtigia moris,
Conſilio, Vrbs, tantum hoc macte, beata, tuo.
Moribus antiquis ſtabat Romana, nouis mox
Quæ ruit, & peſſum res eadem omnis ijt.

Macte ergo: & tu, ſponſa, nouo ducenda marito,
Sis, quo des, antiquæ ſimplicitatis amans.
Felix Patricio quæ nata e ſtemmate natos
Patricio ſimiles nupta datura viro es.

Norimbergenſis virgo Patricia nuptiis ornata.

SIc ſe patricijs ſollemne ornare puellis,
Gemmiſq́ inductum cingere flore caput,
Ad feſtos quotiens gaudent incedere cœtus,
Cum ſocio indixit quos grege pactus Hymen

Norimbergenſis qua ſe reſpublica cælo
Tollit, & eſt populi tota in honore ſui.
Perq́ fidem, quicunq́, tuam, num cultior vſquam,
Num viſa hac oculis pulchrior vlla tuis?

Virgo

Virgo plebeia Norimbergenſis.

SI corpus ſolidum, ſuccoq́ & ſanguine plenum,
Jn pretio eſt, pretij non mediocris ero.
Exiles, gracileſq́ artus ſibi fingat Athenis
Nata, vel in populis, Auſonis ora, tuis.

Teutonis ora fugit captata iuncea formæ
Pectora, ſubductis ipſo & ab ore cibis.
Et Norimberga has quæ me produxit in auras,
Forma contentam me iubet ire mea.

IMperioſa iſtam credas ſeruire Sabinæ,
Tantum ipſo in vultu ſeueritatis habet.
Brachiaq́ à cubito clamant nudata culinæ
Gaudere omnijugum perpetuam inter opus.

Et tamen hæc etiam vincto inter pectora, & ipſis
Prodit, ſi aduertas, non inhonora genis:
Tales nempe olim famulas vixiſſe Sabinis,
Dum meruit calo tollere Roma caput.

Lipſenſis matrona.

A Tergo ætatis iam tempora verna reliqui,
Corde ex hoc nimiæ cedite munditiæ,
Deſidia faciem longa vos quærite Nymphæ,
Quarum halant primas lactea colla roſas.

Ipſa operoſa domi pueros educere natos,
Et natas ſatago fingere voce meas.
Officiumq́, mihi genetrix quod præſtitit, illis
Imputo: eaſq́, eadem cura aliquando manet.

Lipſenſis virgo.

LIpſia Germanis non vltima in vrbibus vrbs eſt,
Virgo vbi ſic licitos gaudet inire choros.
Non oblita ſui illa quidem, aut oblita parentum,
Vel patriæ, in nulla parte notanda tamen.

Nam q̃ gemma comas ſtringit, q̃ brachia quaſſant
Armillas auro de meliore duas:
More fit, & cenſu poſcente hunc diuite cultum,
Metiri fas eſt ſe pede quenque ſuo.

Fœmina

Fœmina Argentoratenſis.

ARgentinenſem ſic fertur nupta per vrbem,
Ferre gradum, caſtum ſindone tecta caput.
Ecce vt prona ſolum ſpectet, vultuq; ſeuero
Nullum non dignum ſe minitetur opus.

Sic decet in commune ſuum adiutura maritum,
Quæ quoduis pro ſe haud ferre recuſat onus.
Et quæ gnaua domi natis operata creandis,
Hos facienda eadem, hos quæ fugienda docet.

Heidelbergenſis matrona.

ILla potens Phœbo Heidelberga, potentior aula,
Sceptra Palatini cui veneranda Ducis:
Ciuili cultu contenta hoc, ciuibus hic ſit
Vſque meis ſexus deterioris, ait.

Mira fides, ſed enim certa: ex quo hoc tempore dixit,
(Ætates & iam fortè abiere decem)
Hæc illa durat gratiſſima veſtis in vrbe,
Cura viris quis eſt poſſe placere ſuis.

Spirenſis I. C. vxor.

CONſulti iuris coniunx, vbi litigat ipſe
Cæſar: vbi hoc quantum eſt litigat imperium:
Spirenſis, dico, conſulti nupta per vrbem
Sic fero, ſed numquam non comitata, gradum.

In cuius cultu ſi quid mirare, mariti
Debetur meritis hic quoq; veſtis honos.
Veſtis honos, onus hoc nobis qui imponit, vt illo
Et facere, & memores dicere digna ſimus.

Mulier Colonienſis.

HOcce induta habitu ſacra, hocce prophana fre-
Agrippinenſi fœmina nata ſolo. (quento,
Sic me templa vident ornatam, ſic fora, ſic ad
Cognata viſum limina gentis eo.

Dent bona multa illi dI, quæ, dum hac repperit vti,
Conſuluit noſtræ veſte pudicitiæ.
Quæ dum nuda patet nimium, nullo abdita velo,
Dum totidem patitur, vulnera mille facit.

Ancilla

Ancilla Colonienſis.

VIrginibus mos eſt Agrippinenſibus ipſo
Teſtari intactam crine pudicitiam.
Vertice nudato & quouis procedere, ſeu ſint
Plebeiæ, ſeu de nobiliore domo.

Præ reliquis famulas tamen hoc ſeruare videre eſt,
Quæ nexis gaudent ſic fora adire comis.
Tam bene demirare habitam, & tam corpore ſucci
Pleno? habet arbitrij quod coquit omne ſui.

Virgo Tigurina.

HÆc verè forma eſt, quæ vxoria dicitur: olim
Jam laudata ævo, Romule die, tuo.
Forſan & Herſiliam tali nituiſſe pudore,
Cum rapta in ſacrum eſt, præda petita torum.

Qui decor ingenui vultus? quæ gratia frontis?
Palladа te torto crine videre putes.
Macte bonis generoſa tuis, macte ore, virago, hoc
Pignora mox patrio multa datura ſolo.

Basilienſis matrona.

ITala terra dabit cultas ſine more puellas,
Plusq́ ſatis cultas Gallia terra dabit.
Germanis placet hoc, inter nimiumq́ parúmque
Quod medium, certo temperat iſta modo.

Et bene: nam ſemper medium tenuere beati,
Simplicitas nobis gratior hæc tamen eſt.
Sæpe minuſq́ adeo cura nutrita probantur,
Quam procul in ſolis arbuta nata locis.

Halenſis Sueuica fœmina.

COmbergi Cocharis pronus quà maxima adorat
Numquam non animo templa futura meo,
Vicinis habitu hoc incedit nupta Salinis,
Halenſi Halenſis conſociata viro.

In qua ceruſſas ſi quis, fucoſq́ requirit,
Fallitur, ingenua hæc talia forma fugit.
Sed caſtum corpus caſta ſimentę requirit,
Ecce iſtam in primæ exempla pudicitiæ.

Franconica

Franconica VVirzeburgenſis fœmina.

QVacunq; es, mulier, quæ credis ad otia natum
Fœmineum ſexu debiliore genus,
Diſce quid Herbipoli prognata hoc fœmina corbe,
Conſulti coniunx ſit licet illa, velit.

Nempe opere aſſiduo faciendo, & quod iubet vſus,
Siue foris opus eſt, ſiue labore domi,
Gnauis exercenda etiam ſua membra puellis,
Otia ne vetitis pabula dent vitys.

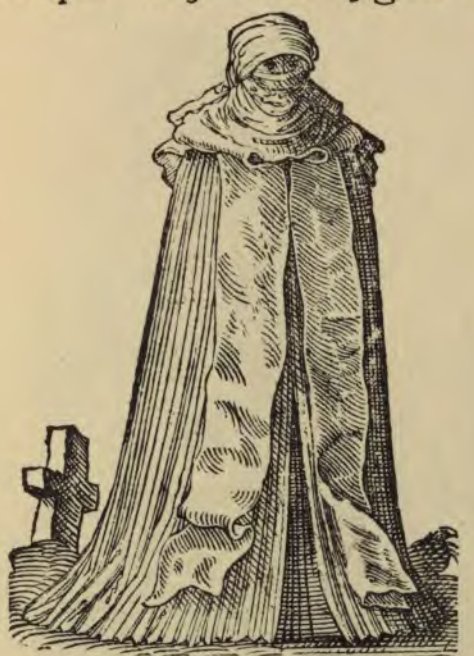
Franconica mulier plebeia.

NOnte pertæſus Floræ, demitte timorem,
Ad Veneris Zephyrus ſollicitabit opus.
Sulcis frons ſciſſa, & facies excocta diurnis
Solibus, ac ſpurcis pes lutulentus aquis.

Non faciunt Zephyro, nec tu te parte placere hac
Illi, ſed gnauo poſſe labore velis.
Priſca tibi hortorum & duret modo cura, placebis
Hàc, ſolito uberius & tibi ſurget olus.

Fœmina Miſnenſis nobilis in luctu.

HÆc ſunt Miſnenſis nuptæ lugubria, ſeu vir,
Seu pater eſt illi, caráve flenda parens.
Sed non cuiuſuis nuptæ lugubria, verùm
Nobilior quarum ſtemmata ſignat honos.



Vulgus nempe decet quæ ſunt vulgaria, nobis
Hac non eximium nil quoq; parte placet.
Sed cultus talis quarum eſt lugentium, amabò
Qualem hunc nubentum, qui ſapit, eſſe putet?

Thuringiaca virgo.

GRatia qua forma hæc, teneris quíve indidit annis
Hoc hilari miſtum cum grauitate decus?
DIne Thuringiacis hoc conceſſere puellis,
An Genius fauſti dona dat iſta loci?

Sed ſeu DI, quibus eſt orbis noſtriq́ poteſtas,
Seu Genius fauſti dona dat iſta loci:
Nunc ego me, Junonis auis quotq́ abſtulit Argo,
Quotq́ micant noctu lumina, habere velim.

Sileſiaca

Sileſiaca matrona.

ORnamenta meo non inficianda marito
Hæc ſunt, me quotiens menſa aliena vocat,
Tempora pellitus munit de more galerus,
Pallia ſunt longis mollia & ipſa pilis.

Vnde domo, & cuius quaris ſim nam ordinis? oris,
Si neſcis, ortam me aio Sileſiacis.
Plebeijq; viri non pœnitet, aut pudet: hic ſit
Sic mihi dum, haud magnis regibus inuideo.

O Sponſa

Sponſa Sileſiaca.

SPonſa Sileſiacis ornatu hoc dicitur oris
Ire, Sileſiaci nupta futura viri.
Pellitum cuius quid demiraris amictum,
Et ſparſas fluxu liberiore comas?

Quid diadema duplex, ſeu puræ inſigne coronæ eſt,
Quæ puræ eſt merces pura pudicitiæ?
Quæ tibi ſunt viſu noua, quæq; incognita, terra
Sunt ipſis pueris nota Sileſiaca.

Auſtriaca matrona.

VIr meus ipſe ſua mihi victum induſtrius arte,
Vir mihi veſtitum eſt quemq; videre, parat.
Cui meus vt merito de me reſpondeat ardor,
Sum perrara foris, officioſa domi.

Atq; affixa colo, doniſq; operoſa Minerue,
In commune illum quod pote & ipſa iuuo.
Vulgus ait, dextram ſi læua, & dextera læuam,
Eluat, vtramuis ſorde carere manum.

Matrona Sueca nobilis.

INgenui vt vultus, ſic eſt matrona pudoris
Ingenui, & quondam hæc ſimplicitatis amans.
Vtq́ puto Latiæ ſic inceſſere puellæ,
Sed recti donec cura eo in orbe fuit.

NIl ſuper in cultu eſt, & quod mirere, ſuperſit
Cum nil, nil decori, & paſſa deeſſe ſuo eſt.
NAta at auis claris, claro coniuncta marito,
Suecia vbi incerto tunditur icta mari.

Lubecenſis

Lubecenſis matrona.

LVbecum patria eſt: ibi ſic ornata per vrbem
Incedo rectis nupta ſupercilijs.
Matronam decet hoc nullius conſcia probri
Quæ ſocij ſeruat iura verenda tori.

Quæq́ abſente viro eſt eadem, præſente viroq́:
Nec ſcit quid nutu ſit digitiſq́ loqui.
Felicem nimium tali hac vxore maritum,
Non oneri eſt illi hæc, ſed mage præſidio.

Dantiſcana ſponſa.

QVis, cui cor ſapiat, Dantiſci neſciat vrbem
Vicino latè reddere iura mari?
Nota eſt illa opibus, celebri notiſſima fama eſt,
Qua domus hæc Phœbi, qua domus illa patet.

Hac ergo in tali, tali, deducitur vrbe,
Cultu, legitimi iura initura tori.
Augenda pro parte ſua cui dum ſtudet vni hæc:
Crede, viro hoc non eſt nubere, ſed patriæ.

Ancilla Dantiſcana.

Quid mirum ancillis ſi qui incaluiſſe feruntur,
Sæpe etiam ancillæ cur cupiantur habent.
Pes nudus tunicis contecto plus mouet, & plus
Cerea non falſis brachia aperta bonis.

Deinde an non vultus quoq; habet quo iure putetur
Talis non rigido poſſe placere viro?
Eia habet, at per nos operetur pura culinæ hæc,
Pelidæ famulus pectora vexet amor.

Ducis Veneti vxor.

ORta ſalo, at magis apta ſolo, Venus aurea talis
Anchiſæ inceſſit concubitura ſuo.
Jmmò adeo Anchiſes, libeat ſi vera fateri,
Quàm Veneri, huic mallet compoſuiſſe latus.

Zeuxis, Apelleſq; hà numero cur mortui abiſtis
Ad plures? veſtro hæc digna colore fuit.
Dux Venete omiſſis propera ad tua gaudia curis,
Semideum hæc potis eſt te facere vna Deum.

Vene-

Veneta Patricia.

ADſpice patricia eximiam de ſtirpe puellam,
Vſurpaſſe tuo & lumine crede Deam.
Dico patricia nuptam de ſtirpe puellam,
Hadriacis Veneti qua dominantur aquis.

Adſpice vt incedat Ioue digna per omnia coniunx,
Adſpice vt incedat vel Ioue digna ſoror.
Saturno nate, hoc deſcendere tempore olympo
Fas erat, hac tanti debuit eſſe tibi.

Veneta ſponſa Patricia.

EVadne haud aliter vultum deiecta modeſtum,
Deducta eſt magni nupta futura viri.
Illa ſed auſpicijs, fata vt docuere, ſiniſtris,
Hæc, quod ſperare eſt per rata vota, bonis.

Dic mihi dic, orte in peregrinis gentibus hoſpes,
Cui ſint viſa ſolo plurima, plura ſolo,
Vidiſtine aliquid, mage quod iuuet vſq; videre?
Non. vt viſa oculis ſit Venus ipſa tuis.

Virgo Patricia Veneta.

NOn ego mutandis adeam te mercibus vmquam
Regina Hadriacis quæ dominaris aquis:
Mutandis adeat te mercibus alter, in oſtro
Quem iuuet è gemma ducere vina ſua:

Dum ſic ſit, valeant cum gemma & mercibus oſtrũ,
Altera cur te adeã, vrbs inclyta, cauſſa mihi eſt.
Cauſſa probanda quidem, ſed quam, ſi ſcire laboras,
Hac facie inſpecta extempore ſcire potes.

Patricia Veneta habitu æſtiuali.

Æ Stus vbi inualuit, Phœbiq; flagrantia terras
Excoquit, & calido eſt poſſe natare mari:
Tum Veneta hoc gaudet veſtitu fœmina, per quem
Auram deficiens ſperet habere ſinus.

Et quia ſæpe opus eſt facto calido aëre vento:
Apta operi huic ſumit plumea texta manus.
Jte meæ comites cingamus tempora ſertis:
Pæſtanas halent pectora aperta roſas.

Veneta

Veneta matrona.

VRbs felix, tres quam dI non de plebe tuentur,
Quam Venus & Tethys Mercuriuſq́ fouent.
E quibus hic lucro adſpirat, gnauoq́ labori,
Succeſſus deſit ne ſuus vnus agit:

Iſta vltro fœtas externa merce carinas
Ad te, vt non cupiant, carpere cogit iter:
Illa dat hac multas forma præſtante puellas:
Quid plura? omne optãt quod reliqua vna tenes.

R Veneta

Veneta plebeia.

TAli velo vtor, turgentes nuda papillas
Plebeia in Venetos nupta puella lares.
Fuſca tegant alias ſua pectora, candida quæ ſunt,
Spectari vt noſtra hæc, libera veſtis amant.

De reliquo in morem Afrorum iuuat ire foratis
Auribus in collo & plurima bacca nitet.
J nunc patritijs qui cultus quære puellis,
Plebeio ornatur ſic vbi iuncta viro.

Romana noua nupta.

EXplicat vt cunctas volucris Junonia pennas,
Mille Argi auratis turgida luminibus:
Cùm cupit inter aues auium regina vocari,
Aut domina vectrix dum parat ire sua:

Talis ego incedo nuper sociata iugali:
Nupta toro, è thalamo progrediorq; meo:
Verùm vbi lentus abest, cui tam bona pectora com
Si sapit his properet basia ferre genis. (psi hæc,

Virgo Romana.

ILia talis erat, cum margine Tybridis olim
Bellorum virgo est corpore passa Deum:
Romanam agnosco faciem grauitate serena
Comem, qualis & in virgine vultus erat,

Fortior ipsa suo sexu quæ inde amne natato
Hetrusci absoluit prælia lenta Ducis.
Fallor an ingenium & talis tibi, docte Properti,
Ingeniumq; tibi, culte Tibulle, dabat?

Romana

Romana fœmina proſtratæ pudicitiæ.

CAſta habitu hoc poterã, cum nõ ſim caſta, videri,
Ne notam impingat conſcia Roma notam.
Lingua proterua petit, mens poſcit lubrica, corpus
Cuiuis nocte patet, luce patet q; meum.

Baſia conſertis aptè inſertare labellis,
Illicibuſq; viros frangere luminibus,
Poſſe meũ eſt, ignem hunc horrens accende, caleſces
Plus ſatis, hoc nulli ianua noſtra negat.

S Neapoli-

Neapolitana matrona.

(det

NOn malè Graia iſtis vrbs prima ab origine gau-
Cultibus, hos ſiquidem nunc etiam Hellas amat.
Nam quod velatur facies per ſtrata viarum.
Nuda domi domino quæ patet vſq; ſuo:

Jndicium ſoli eſt me deſeruire marito,
Arbitrium cuius cur alienus agat?
Vidit te proles, Lucretia caſta, Superbi,
Teq; ſimul vidit perdidit, & perijt.

Virgo

Virgo Neapolitana nobilis.

Parthenope quondã, noua nunc vrbs dicta Camœ
Qua non Parnaſsi ſunt iuga grata magis: (nis
Virginea vrbs, inquam, ſtudijs notiſsima Phœbi,
Vera Heliconiadum, digna Marone domus:

Me qualem cernis dias has virginem in auras
Edidit, & comptu hoc poſſe placere putat.
Neſcio quam placeam externis, nec ſcire laboro,
Hoc ſcio me ciui poſſe placere meo.

Florentina matrona.

ME, Florentinus ſe, coniuge iure beatum
Cenſet, habent mores, quod decet omne mei.
Forma ſtata eſt, qualemq; vocant vxoriam, in ore
Miſtus habet grata cum grauitate lepos.

Pectora nuda patent, ſoli at tangenda marito,
Exeſto alterius dextra proterua procul.
Talis credenda eſt Lucretia ſcilicet olim
In Collatini baſia iſſe ſui.

Virgo

Virgo Florentina.

HOs florens flores Florentia, flos etiam ipſa
Et verus quot ſunt, vrbium ocellus, habet.
Carpere quales ſi fas ſit mihi in hortulo amorum,
Quem Venus ipſa ſuis ſæpe rigauit aquis:

Non ego vel Caſar, vel Iuppiter eſſe laborem,
Iura licet populis ille det, iſte polis.
Sed dicam regum maieſtas cede, Deûmque,
Hæc regem facere, hæc eſt potis vna Deum.

Mediolanenſis nobilis matrona.

EX vultu mores ſi fas eſt colligere, hæc eſt
Os oculos, animum, fœmina digna Deo.
Frons maieſtatis ſic torua vt tetrica non ſit,
Cur metuatur habet, cur & ametur habet.

Geſtus non aliud quàm ſpirans grandia, mentis
Dat teſtem, vt quæ nil quod triuiale petat.
Sed quales rear hac vultus in gente virorum,
Fœmina vbi hos animos, hos habituſq; gerit?

Virgo nobilis Mediolanenſis.

VOs quibus externas volupe eſt gratũq́ per vrbes
Errare, & vitam viuere in exſilio,
Vos, terras alio mutantes ſole calentes
Potarunt Nili quos orientis aqua:

Dicite, idem vt cunctis ego dicam millibus, orbe hoc
Quot ſunt, orbe immo quotq́ alio, atq́ alio.
Vidiſtiſne aliquam quamcunq́ in gente puellam,
Hac cui non ipſa certet & effigie?

Ferrarienſis nobilis matrona.

ATtrahit vt ferrum magnes, Ferraria ſic quam
Dat, dura emollit corda adamante magis.
Crine viros aurante ligat, quæ rumpere vincla
Non potis eſt quiſquam, non potis ipſe velit.

Emicat ex oculis fulgor, ceu fulmine tacta,
Quo iuuenum attonita it neſcia turba ſui.
Nec ſatis his pollere bonis, quo gratia maior
Sit formæ, hunc cultus talis honore iuuat.

Mantuana

Mantuana nobilis fœmina.

QVid primum, quid poſtremum fas dicere? talis
Jnceſſit, ſaluo at Laodamia viro.
Quid tamen his opus eſt, quas geſtas, bella catenis?
Crede, aliud coniunx quo teneatur habet.

Certantes auro, & poſiti multa arte capilli,
Nodatæ & tendunt retia mille comæ.
Quis laqueis non ille velit, non poſſit ab ipſo
Exolui, ſolito ſoluere cuncta Deo.

V Veronen-

Veronenſis fœmina.

VT taceam clamant capitis geſtamina quæ ſim,
Vnde domo, in vultu cætera & ore lege.
Ore, ipſi quo ſim non adſpernanda tonanti,
Si conſueto homines nunc quoq; more petat.

Ad ſpeculum talis prodibat comta capillos,
Comta genas, niueos ſemiadaperta ſinus
Julia non tunc cum patri placitura veniret:
Iret at Agrippæ cum placitura ſuo.

Patauina nobilis matrona.

Si modò fas petere est, si non est, diua, molestum,
Qua nobis cœli ex parte benigna venis?
Tramite quo ad terras magno descendis olympo?
An quo & ad Anchisen Cypria sueta suum?

Sic, ô, sic certè est, Patauî sed mœnia cur nam,
Cur placita ante alias sunt tibi, Diua, domos?
Hæc ego: cum motis leuiter visa ista labellis
Dicere, Juno meum hic quæro relicta Jouem.

Placentina fœmina.

Lingua in melle sita sunt harum, dulce venenum,
Et suauem sapiens effuge amaritiem.
Ah quotiens dices, hic si te ceperit hamus,
Hei mihi libertas vitaq́ pristina vbi es?

Nequaquam at dices. captus mage & impenetrabis
Vltrò te in positas retia rara plagas.
Orabis multis onerari & colla catenis,
Pluraq́, cùm tuleris plurima, ferre velis.

Vicentina

Vicentina nobilis matrona.

Circe aliqua, Æëta aut prognata potentib. herbis
Attineant tepidos in ſui amore viros:
Gramina virtutes mihi ſunt, mihi gramina mores,
Lauſq; illibata pura pudicitia.

Quî ego non metuam ne non retinere maritum
Eualeam, ſi illum Iuno velipſa petat.
Fors dices, ſtulta eſt nimia hæc fiducia, ſcin qui?
Nulla probata viri de probitate timet,

Senensis matrona.

QVid te nympha colis? quid comptos pectine crines
Fingis acu? in certa quid statione locas?
Deniq; quid tunica vestitam incedere Coa
Te iuuat, & longa cyclade verrere humum?

Crede mihi quamuis pelluceat illa, nec obstet
Multum, quin veris conspiciare bonis.
Nuda tamen posita q; potes plus veste placere:
Quid, formosa, rubes? non mihi, dico viro.

Virgo Bononienſis.

SI tibi mandata eſt pingendæ cura puellæ,
Quæ formæ ante alias ſit bonitate ſuæ.
Italicam hanc Nympham ſpirantem crede figuram,
Exemplumq; tibi hinc, non aliunde pete.

In primiſq; oculos, pictor, defixus adora,
Dulcia amara ex quis ſpicula torquet amor.
Poſſe negas contra hæc defigere lumina lumen?
Nempe etiam à ficto hoc vrier igne times.

Matrona Bononienſis.

NOn eadem ætati cuiuis ſunt congrua: vergens
In ſenium hunc habitum conuenienter habet.
Bella, venuſta, procax, tamẽ vt memor vſq; pudoris
Gaudebam à populo prætereunte cani.

Et digito oſtendi, attonitus cùm diceret, hæc eſt
Quæ facit in duro me mori amore procus.
Laude placet e iſta iuuenes nunc, illa fuere.
Eheu quàm rarum, quàm breue forma bonum es?

Hiſpanica

Hiſpanica matrona.

NAta vbi tergemini laudantur paſcua regis
Nupta cothurnatos gaudet habere pedes.
Gaudet & hoc habitu, Galla at qui iudice non ſit
Contendi dignus, Gallica palla tibi.

Dicet idem Auſoniæ quacumq; ex vrbe, Britanno
Dicet idem, & noſtro nata puella ſolo.
Deniq; dicet idem Germana, & quidquid vbique
Nympharum eſt, ipſi ſic tamen ille placet.

Fœmina nobilis Anglicana ſiue Britannica.

PRaxiteles Venerẽ, vt nata eſt, cum pingere vellet,
Miſit ei pulchras Gracia tota ſuas.
De quibus eximias poſita ſed veſte puellas
Exempla ad clarum ſtare coegit opus.

Nec malè, veſtitam Venerẽ at nunc ſi quis amabit
Praxiteles recta ducere poſſe manu:
Matrona artifici ſtudio exprimat ora Britanna,
Cernere qua eſt, voti & credite victor erit.

Matrona Anglica Londinenſis.

Eſt vrbis noſtro diuiſus qui mari ab orbe
Præda diu Pictis Saxonibuſq́ fuit:
Nomine nunc vno at dicti gens tota Britanni,
Hac vbi patriciæ it fœmina veſte domus.

Ad Tameſim cultu hoc Londinenſemq́ per vrbẽ
Ambulat, hoc ipſos gaudet inire choros.
Et non immeritò: quid enim non diuite dignum eſt
Cenſu in eo, & roſeis, quis micat illa, genis?

Gallica matrona nobilis.

Credite Troiana, Galli, vos ſtirpe creatos,
Ibat & ad Phrygum ſic Simoenta Venus.
Quiſquis es in facili, hanc qui duxiſti aere figuram,
Culta vbinam eſt oculis Cypria viſa tuis?

Res operoſa fuit, fateor, nudam editam ab vndis
Pingere, neglectis colla per vda comis:
Res operoſa mage at comtam ſic pingere, qualis
Vel patrem ex ipſo deuocet illa polo.

Gallica

Gallica virgo nobilis.

FElix quem virgo dignabor Gallica amore,
Sed non plebeia virgo oriunda domo.
Ille, inquam, felix, & terq́ quaterq́ beatus,
Complexum cuius noſter amabit amor.

Ante torum patrui Hennæis in vallibus ibat
Filia ſic carptum florea ſerta Iouis.
Parua loquor, talis cum ſola ſororia fratri
Pangeret oſcula adhuc, puraq́ Iuno fuit.

Matrona nobilis Pariſienſis.

QVid me defixis oculis, quid mente tueris
Commota, & ſuauem ducis amariciem?
Æquales inter tali ſpectabilis ore
Incedo, feſtis ſic ſum operoſa choris.

Ambroſiumq́ ſpirant quà quà mẽbra inclyta odorẽ,
Dulci melle etiam dulcius ora ſonant.
Fallor apis fieri an velles, roſeisq́ labellis
His miſcere tuos qui legis iſta fauos?

Matrona nobilis Lugdunenſis.

IN ſexu meliore velut turpiſſima quondam
Res habita eſt, mitris ſi redimicla forent,
Si tunicis manica, ſic matronalis habetur
Econtra hic habitus, & mihi iure placet.

Nam quod molle viris eneruatumq; vocatur,
Omne decens noſtro id ducitur arbitrio.
Quidquid id eſt, totam me à vertice cerne vel ipſos
Vſq; pedes, aliquam & dixeris eſſe Deam.

Lotharingica matrona nobilis.

NOn ego plus veſtem, quàm farctum veſtis amare
Sueui, longè animo ſit furor ille meo.
Sed tamen vt farcto veſtis, ſic veſte moueri
Poſſe puto hac Curij frigida corda ſenis.

Vt decet en auro lucens gemmiſq́ capillus,
Vt cinctus? rugis cyclas vt ipſa ſuis?
Quiſquis es hac tali frueris quicum q̃ puella,
Crede mihi inuidiæ non alienus eris.

Virgo

Virgo Burgunda.

SEdibus æthereis gemina deuecta columba
Spectatum terras venerat alma Venus:
Iamq; oculis gemini partes luſtrauerat orbis,
Oppida iam Cypri, iam nemora Idalij:

NOs quoq; cum vultu non indignata ſereno
Reſpicit, in reliquis cernit & effigiem hanc,
Protinus ac reſtans, ducto & per ſingula viſu,
Veſtitam adſpexit me hic vbi ſculptor ait.

Matrona Belgica primaria.

VEstis cuiq; ſua eſt, nos nobis quod decet omne hoc
Carpimus, ex ipſis vſq; vel Armenijs.
Nec placitum cultum ſemel vſq; tenemus, at anno
Qui gratus fuerat mox odioſus erit.

Quem morem ſi quis miratur, cogitet orbis
Quod placet hic varias hoc facere omne vices.
Cernere ſemper idem, vt ſit res gratiſſima, tandem
Eſt ſenio, alternis illa vel illa placent.

Belgica virgo.

SI tibi Flandrenſem volupe eſt ſpectare puellam,
Et nimius patriam eſt eius adire labor:
En tibi præſenti præſentem: at chartea dices
Hæc eſt, nimirum hanc ſpem dat habere liber.

Chartea tota quidem eſt, ſed formã quæ ore profeſſa
Nudo & aperto, haud nil quo capiaris habet.
Cur capiare tamen? ſatis eſt potuiſſe videre:
Quiſq; ſapis dulcem hanc effuge amariciem.

Brabantina fœmina.

Est Brabantinæ, quam demiraris, alumna
Terræ, vbi habes pelagi cernere in amne vices.
Quam patriæ quotiens ſpatiantem margine ripæ
Seu formoſa Tethis, ſeu Galatea videt:

Protinus æquoreis redduntur fluctibus, & ſe
Humano vinci poſſe nitore dolent.
Vllaq́ poſt quauis certet de gente puellæ huic,
Cui cenſu cedunt de potiore Deæ?

Holandica

Hollandica ſeu Batauica fœmina.

AVro, argento, ære, aut mutantis mercibus hæc eſt
Mercem alijs, ſocio fœmina iuncta toro:
Rhenum vbi purpurei dulcem contriſtat amaror
Æquoris, & verſis currere cogit aquis.

Sic viſu aſuas, cognatas ire per vrbem,
Cernitur, & vultu cuncta hilarare ſuo.
Vultu, mille nota quem de meliore lepores,
Quemq́ trigainſedit cum Charitũ alma Venus.

Ancilla Belgica.

PRodeo ſic leuiter poſitis ancilla capillis,
Belgica vicino qua iacet Oceano.
Neue morer dominam, genus irritabile nam ſunt
Hic domina, culta hac ſum ratione ſatis.

Quíd ve adeo proſit fumoſa addicta culina
Si formam certem velle iuuare meam?
Mercata faciem quarant ſibi fraude puella
Patricia, ipſa ego vel ſic ſum operoſa nimis.

Fœmina Aquiſgranenſis.

ANte alias habuit caram quam Carolus vrbem,
Dux quot ſunt, quot erunt, Carolus ille ducũ:
Romani imperij vrbs non vltima; quæ diadema
In regnaturum eſt ponere ſueta caput:

Hæc patria eſt: hic ſunt vir, nati, & vtrinq; parẽtes,
Quis veſtis ratio hæc omnibus vna placet.
Et curem, an, quæ tot caris cultura probatur,
Neſcio quo hanc veniens hoſpes ab orbe probet?

Sponſa Colonienſis.

SCilicet, antiqui Agrippina Colonia, moris
Te ſeruantem etiam hac parte, beata, doces,
In qua ſacratas cum ſic ducatur ad aras
Acceptura, ſuam & ſponſa datura fidem:

Pectora aperta illam ſic te monſtrare marito
Velle reor, iuſto vt conſocianda viro,
Hoc ſciat exemplo, nil illum clam ſibi, habendum,
Res ſemper plena hæc ſuſpicionis erit.

Fœmina

Fœmina Belgica Flandra.

FOrmoſa vt Pallas, Juno & formoſior illa
Vincuntur, præſens ſi ſiet alma Venus:
Belgica ſic alias pulchras formoſior exit,
Cum venia quod ſit Auſonis ora, tua:

Pace tua quod ſit, Germania, Gallia, quæq;
Diuideris paruo terra Britanna mari.
Cedit is, an dicenda mihi ſub iudice cauſſa eſt?
Sit ſanè, in noſtro dum modo & hocce foro.

Matrona nobilis Hungarica.

Militiæ meus aſsiduè belliq́, domi ſed
Vir rarus, ſi non, iam hic mihi, fallor, erit.
Contemplare vt me deceat quo inducar amictus
Hic ſatis, vt poſitæ non ſine lege comæ:

Venturo cupio nam dum me ornare marito,
Vix munda eſt oculis munditia ipſa meis:
Dignus & ille foris ſexcenta incommoda dum fert,
In placito qui ſe recreet ore domi.

Bohemica Pragenſis fœmina.

HIc in regali Praga notiſſimus vrbe
Eſt habitus, quibus eſt iam modo nota Venus.
Simplex confiteor, pro re, cenſuq; domoq;,
Ille tamen, ſocij & pro ratione viri.

Plebeio qui cum natus ſit ſanguine, plebs &
Ipſe quoq;, ac ſatagens reddere cuiq; ſuum:
Polcapital faciam, ſi in cultum vertere tentem,
Quod ſudore ſuo comparat ille, meum.

Bohemica matrona.

PErpetuæ cingunt quæ regna Bohemica ſylvæ,
Clauduntur muris & veluti illa ſuis:
Vergentis matrona æuiiam exoſa choreas,
Auerſans gratum quidquid & ante fuit,

Sic ornata ſatis prodit, ſiue illa petitum
De veteri egreditur vina meraca cado,
Siue famem ſedent quæ emptura obſonia, mores
Nempe heſterna alios atq; hodierna petunt.

Polo-

Polonica matrona.

Siue domi eſt, ſiue eſt peregrina per æquor a vectus
Ligneo equo impoſitum, vt nauita mut et onus,
Qui mihi gentili datus eſt de plebe maritus,
Regia qua princeps ſceptra Polonus habet:

Hoc cultu incedo, valeant diuerſa ſequentes:
Qui modus in reliquis, hac quoq; parte iuuat.
Nempe ipſa abſumam rem, rem dum quærere quauis
Vir ſat agit q́; foris, vir ſat agit q́; domi?

Liuonica fœmina.

OR natu hoc noſtris ſi qua in regionibus iret,
Quos riſus populo prætereunte daret?
Non quia dedeceat nimium, cum regia res ſit,
Iudice me, auguſto hoc veſtis honore tegi:

Sed quia rara ſolent ſtupidi per ſingula vulgi
Primore errantes ore ciere iocos.
Rara, inquam, nam ſi longinqua adiecero, in illis
Non ſunt, longinquo haud pallia trita loco hæc.

Liuonica fœmina primaria.

VSurpanda tuis pedibus Liuonia non eſt?
At natam certè hac cernere gente licet.
Jn qua ſi ingenuum externa mirabere vultum,
Edita non vili ſtirpe puella fui.

Hocq́ viro ſociata habitu de more parentis
Vtor, fortè etiam deinde futura parens.
Nec mihi turrito capite eſt prodire pudori,
Si iure arbitrium eſt in ſua cuiq́ ſuum.

Liuonica matrona ex nobilitate.

Q Viriſum tenui tabulam dum inſpecto priorẽ, hac
Quam credunt alij haud ridiculam eſſe minus,
Hic modico fateor diduxi labra cachinno,
Velatum cernens hac ratione caput:

Qui modus extremus ornatus ſi eſſet in Indis,
Cauſſa admirandi tam peregrina foret,
Orbe ſed in noſtro tali cum fœmina cultu
Gaudeat, inuiti riſus in ora venit.

Moſcouica

Moſcouica fœmina primaria.

MOſcouicis mos eſt veſtem hanc geſtare puellis,
Quarum iam puppas dextera Cypris habet.
Pellita in qua quod ſunt pleraq; ſic rigor orbis
Illius, & Boreæ ſubdita regna iubent.

Cætera, colligere eſt quod de præſente figura,
Grata ſatis merito commoditate ſua eſt.
Commoditate, aio? imo & maieſtate decora eſt,
Qualem vix ſimilem Gallia culta dabit.

Camilla Turcici Imperatoris filia.

PAtre ferox, & patre potens hoc dicitur ore
Inter fœmineos ire Camilla choros.
Non ea Amazonio quæ prælia more Camilla
Dum ciet, & Turno pro duce bella gerit.

Masculam ab ore animam tenues efflauit in auras.
Turcarum summo at nata Camilla duce.
Ecce feros animos sexu vt non occulat ipso:
Di bene, pro puero hæc nata puella fuit.

Scortum Turcicum.

NE mirare meo ſi cultu ſuperuenio auro,
Et reliquis mundus quæ muliebris amat,
Quamuis de noſtra externa vel gente puellam,
Sic it amatori quæ placitura ſuo eſt.

Virgo oculis ſi compta ſuis, & ſordida non eſt
Si qua maritale eſt ferre ſueta iugum:
Laudantur, ſed mefas eſt curatius vti
Forma, incertus vt hac detineatur amor.

Fœmina Peruuiana.

IN dos dum medijs quærit Pellæus in Jndis,
Re populi infecta ſeditione ſui,
Ne quiquam laudem hanc quo certauit auorum
Præripere, vt tantas orbi aperiret opes.

Peruiæ quantas noſtri in regionibus, aurum
Gemmarum & vulgo quæ genus omne ferunt,
Nunc hominum nuper recluſere vſibus, vnà hoc
Cum veſtis ſexu in deteriore modo.

S. Ca-

S. Catharinæ moniaſis.

Filia regis erat, formaq́ & moribus eſſe
Digna ante æquales filia regis erat.
Intacta nobis quæ virginitate præiuit
Et ſocij voluit ſpernere iura tori.

Non quia damnaris iuſti connubia lecti
Error qui multos pernicioſus habet:
Sed quia coniugij cenſebat lege ſolutas
Liberius ſummo poſſe vacare Deo.

D. Brigittæ ordo.

LInea me decet, & cineri conformis amictus:
Quæ ſapiẽs, exemplo viuere diſce meo.
Diſce vacare hymnis, verbiſq; precantibus vti
Jn magni laudes ſemper & ire Dei.

Eſt aliquid pedibus terere hæc, quæ mundus adorat,
Quæq; optat votis cætera turba ſuis.
Brigida noſtri auctor gaude ordinis, & faue olympo.
Nunc quoq; veſtitu quæ te imitentur habes.

Ordo monialium albatarum velis atratis.

CAndida tota mihi eſt veſtis, niueoq; colore
Teſtor & ipſa meæ dona pudicitiæ.
Solum atro tegitur velo caput: immemor vt ne
Sim ſortis, cuius me iubet eſſe Deus.

De reliquo aſſiduæq; preces, hymniq; choriq;,
Et pſalmi noſtrum ſunt ferè ſemper opus.
Da Deus, vt quæ te celebramus ſupplice cantu,
Scandamus cœli templa beata tui.

Ægrotis mercede ſeruientium ordo
fœmineus.

A Trata eſt veſtis, color eſt hic aptus amanti
Ægroto medicas arte parare dapes.
Duraq; res fateor ſemper mœrentibus eſſe
Præſto eſt, ſed Chriſti hæc omnia vincit amor.

Ætherio ille dabit mercedem debitam olympo:
Junget & à ſanctis funere virginibus.
Felices quibus eſt fas immortalia apiſci,
Illa, quæ exiguo tempore ſudat ope.

Beguina

Beguina.

VEſtales olim ſacris per luſtra peractis
Bis tria, ſe poterant conſociare viris.
Namq; decem primos diſcebant rite per annos,
Quæ facerent annis ſacra quoq; inde decem.

Quæ reſtant per luſtra duo ſtata feſta docebant,
Et iam legitimi fas erat eſſe tori.
Nubere nos quouis momento, qualibet hora
Poſſumus, & legum liberatur ba ſumus.

Laica ordinis S. Catharinæ.

Virginitas illæsa mihi est, sunt virgine mores
Digni: conueniens moribus est q̃ pudor.
Dissideat q̃ adeo ne vestis moribus, alba est
Ipsaquoq̃ & niuea simplicitate placet.

Nimirum intactis aptus color ille puellis:
Quis vacuo volupe est vsq̃ iacere toro.
Dum te sponso olim potiamur, Christe, petito,
Cuius non merito est, iureq̃ vilis amor.

Ordo

Ordo mulierum pœnitentium.

POEnitet ô ſi quid miſeris modo creditur, ipſum vt
Velatum hoc clamat qua licet vſq; caput.
Pœnitet anteacta quocunq; in crimine vita,
Vita iamq; iuuat nos meliore frui.

Nec quia veſtitus quauis eſt candidus, & nos
Integra pura virginitate ſumus:
Sed notat hic habitus mundatas crimine ab omni
Olim iam meritis nos fore Chriſte tuis.

Claræ virginis ordo.

CLara fui exemplum, Franciſco edocta magiſtro
Qui Franciſcanis iura ſacrata dedit:
Hoc habitu incedendi illis, quæcunq; peroſæ
Mecum, quæ in precio caraq; mundus habet.

Arderent vni ſemper ſeruire tonanti
Huic cuperent noctu huic poſſe vacare die.
Hà miſeræ, quæ non exemplo ſpernere noſtro
Audetis vanas quas habet orbis opes.

Cano.

Canonica ſacerdos.

SAcris hoc habitu incedit deuota ſacerdos,
Virgineus tenero cui nitet ore pudor:
Compoſitam mentem nimirum exornat amictus
Compoſitus, poſitæ & non ſine lege comæ.

Longa puellares nec dedecet inſtita greſſus,
Quæ niueo cur ſit vellere texta rogas?
Simplicitatem animi demonſtrat labe carentis,
Et caſtæ pandit dona pudicitiæ.

CORRIGENDA.

C 4. *Verſu 3.* *noſtræ pro noſtræ.*
F.3. *verſu 4.* *Sueuica pro Sueuis.*
K.2. *verſu 2.* *ſedulitatis pro ſeueritatis.*
M.3. *Inſcriptio* *Baſileenſis pro Baſilienſis.*
Q.2. *verſu.6.* *viſa ſalo plurima pro viſa ſolo plurima.*
T.3. *verſu 7.* *quacumq; pro quamcunq;.*
V.4. *verſu 8.* *ferre voles pro ferre velis.*
Z.2. *verſu 5.* *Ambroſium pro Ambroſiumq;.*
S.1. *verſu 7.* *accede pro accende.*
d.4. *verſu 5.* *extremis pro extremus.*
e.3. *verſu 1.* *ſi culta pro ſi cultu.*

FRANCOFORTI
AD MOENVM, IMPENSIS
SIGISMVNDI FEYRA-
bendij.

M. D. LXXXVI.